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THE ADVERTISING AGENCY
LOOKS AT RADIO

THE ADVERTISING AGENCY LOOKS AT RADIO

EDITED BY

NEVILLE O'NEILL

FORMERLY PRESIDENT, NEVILLE O'NEILL, INC.



D. APPLETON AND COMPANY
NEW YORK LONDON

1932

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INTRODUCTION

ADVERTISERS turn millions of dollars over to advertising agencies to spend in radio advertising. These agents must outline campaigns and produce programs that will bring back all this money and a substantial rate of profit. If the agency sees no results forthcoming, it fires its radio personnel. If the advertiser sees a continuing dearth of success, he fires the agency. It is likely, in view of these two stark facts, that the men and women who build radio programs in our advertising agencies are doing their level best to learn broadcast advertising in all its phases. That is why the compiler turned to them to write this book.¹ Almost anybody believes he can improve a given radio program. That is even easier than running a newspaper, according to 96 per cent of America. But it is highly probable that the men and women who make their living at the job will know most about it.

"I don't pretend to know anything about any kind of advertising," confessed a broadcaster at a recent convention of the National Association of Broadcasters. And he did not blush, gulp, or stammer. Instead he went right on:

"What does an advertising agency do? Do they just write this advertising in the magazines? Do they make the pictures, too, or what?" Many of the members present didn't seem surprised. They were operating stations which depended for their existence on advertising. But they leaned forward earnestly while an advertising agency man got up to expound lesson number one to the primary class. What advertising agents do in a radio campaign, and why and how they do it, is the story told in these pages.

¹ The chapter on television was written by a consulting radio engineer, since this is practically still in the laboratory.

INTRODUCTION

The men and women who wrote these chapters work for agencies which handle a great proportion of the millions of dollars advertisers spend to air their goods. And that is one assurance that the views expressed are those which come nearest to formulating programs that will bring back the radio advertising expenditure plus a worthwhile profit. Which is all we want to know about radio advertising.

NEVILLE O'NEILL

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CHAPTER I

RADIO BROADCASTING AS AN ADVERTISING MEDIUM

L. Ames Brown¹

IT has been my duty and privilege from time to time to discuss the development of radio as a vehicle of advertising. When several hundred national advertisers are spending upwards of \$40,000,000 broadcasting programs over the national networks, it is no longer necessary to devote time to debating the value of this established medium for mass salesmanship.

The cumulative records of successful use of the air as a supplement to the printed page are now so extended that every one in the advertising business, including the honest doubters of several years ago, recognizes radio as a full-fledged advertising medium.

There were a good many honest doubters in the beginning. It was nine years ago that advertising agencies received a mimeographed sheet from 195 Broadway, stating that time on Station WEAF could be purchased, under certain restrictions, at the rate of \$100 for a ten-minute talk.

¹ Former President, Lord and Thomas and Logan; Chairman, A. A. A. A. Committee on Radio Broadcasting.

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All of us recall the hue and cry that followed this announcement. . . . Many advertising agency executives felt that radio should be used only for the broadcasting of news and entertainment. There were others who believed that broadcasting could be used for advertising to a limited extent, but not to its full efficiency unless broadcasting stations sold advertisers the use of radio with the same freedom offered by the printed page.

Every progressive development in advertising has met with opposition. Change always frightens some people. And if the change is very radical, they think there ought to be a law against it. The reactionaries are advocating legislation to keep radio from being commercialized, that is, commercialized beyond their particular standards of commercialization.

Some years ago Herbert Spencer pretty conclusively proved that you could not change human nature or stop human evolution by legislation. Freedom of the press was won in England generations ago, but there isn't a year that goes by that an attempt is not made in this country to legislate against this precious freedom. Freedom of speech extends to radio just as it does to the printing press. Un-American censorship of radio, un-American restrictions as to its use, are just as much opposed to American principles of freedom as censorship of the press.

The American public operates its own censorship. Every day it censors the output of the printing press, and every day it censors the output of the broadcasting stations. Its censorship of radio is very direct. The fifteen million owners of radio sets decide by a snap of the switch whether or not they want to listen to radio at all. By

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turning the dial they pick out the programs they want to hear and silence those that do not interest them.

This is the kind of censorship that brings into the head offices of the National Broadcasting Company twenty thousand letters a day from listeners all over the country. The letters, post cards, telephone calls, and telegrams received in the course of a year by national advertising on the air run into the millions. This nationwide audience response is so sensitive that no intelligent advertiser can long misuse this wonderful medium for mass communication.

But we have with us a good many standpatters, or advertising reactionaries, who are still thinking in terms of 1923. They first told us that advertising could not be done over the air. The American Telephone people might be very expert engineers—but they didn't know what the American public wanted. The standpatters retreated from that trench.

They made their next stand when some national advertisers boldly advanced from the mildly "sponsored" program to the use of sales "spots" placed between entertainment features, like advertising pages between the editorial features of a magazine. The standpatters vigorously asserted that this would ruin radio. It didn't.

Now they are retreating from this trench and making a final stand to regulate the amount and character of copy an advertiser may use on the air. Some of them advocate tuning out the advertiser whose announcements are too long or too commercial. But the listener is not the only one who can tune out. The advertiser can also tune out and spend his money in other media if they make radio unprofitable for him. The whole future of broad-

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casting in this country, just as much as the future of newspaper and magazine publishing, depends upon its profitable use as an advertising medium.

One often hears complaints about the amount of advertising in the papers, but usually the publications that carry the most advertising attract the most readers. Circulation attracts advertising, but the reverse is just as true. Advertising attracts circulation.

Those who are still living in the past, pleading for uncommercialized radio, would resent any effort of newspaper or magazine publishers to relegate advertising to the editorial backyard, or lay down rules as to advertising format. Let us suppose, for example, that Mr. Curtis of Philadelphia should say that hereafter his *Saturday Evening Post* would be made up solely of articles, stories and pictures of noncommercial character, and that the only way a manufacturer could get his name on a page would be as the "sponsor" of one of these editorial features, with a brief reference to the manufacturer's products.

Would any advertiser pay Mr. Curtis \$8,000 a page for the privilege of having his name mentioned at the beginning and end of a short story? But this is the way some people would have the advertiser spend \$10,000 to \$15,000 for an hour on the air. And some advertisers, in the early days of broadcasting, did delude themselves with the idea that the mere mention of their names as sponsors of fine musical programs was advertising. Well, it may have been advertising, but wasn't worth what they paid for it, and that they soon discovered.

Many publishers of magazines and newspapers now recognize radio as a profitable advertising medium for

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the sale of their own products. *The Literary Digest*, *Collier's*, *Time*, *Adventure*, the McFadden, Street and Smith, Condé Nast, Butterick, Hearst, and other publications have taken to the air. Thirty broadcasting stations, including some of the big network stations, are owned by newspapers, and forty-three other stations are operated by, or affiliated with, newspapers. Those newspaper-owned stations are spread through twenty-five states, from Maine to California.

The success of some of these publishers' radio programs is known to everybody in the advertising business. Two of the great weeklies are using radio as a major advertising medium to build circulation and develop greater advertising acceptance. It was reported that one of the fiction magazines in six months on the air increased its circulation from 190,000 to 690,000. The advance in program technic gives publishers of fiction a unique opportunity for nation-wide sampling.

Some of our friends in the publishing world seem to be unduly disturbed by the growth of radio advertising, and its possible effect on the future of printed advertising. I think their fears are not founded on a logical analysis of the situation. There is a very definite limit to the amount of time that can be profitably bought by advertisers. There are only twenty-four hours in the day—and a radio set can get only one program at a time.

While the volume of radio advertising is now large enough to be impressive, there are a number of daily newspapers whose annual advertising revenues are in excess of the receipts of the broadcasting chains. One of the national magazines last year carried nearly twice as much advertising in its fifty-two issues as the two great

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chains did in 365 days. I have heard no complaint from any newspaper publisher because Mr. Curtis sold nearly \$50,000,000 worth of space last year in one of his publications. The radio industry itself has grown to be one of the largest buyers of newspaper space and it is going to be a very much larger buyer in the future.

In discussing this subject of radio advertising at a meeting of the Association four years ago I said: "To what extent time on the air can be given over successfully to talks about products or services of national advertisers, and to what extent radio advertising can be made to resemble printed advertising, are problems that can only be solved by trial and experience.

"We are going much further now than was thought possible several years ago—or a year ago, for that matter—and in my opinion we have only begun to learn the possibilities of the use of the air. We started out with the assumption that many of the things that could be done on the printed page could not possibly be done on the air. Now we are beginning to believe that nearly everything possible in printed advertising will eventually be duplicated with radio."

At that time I cited the Lucky Strike program as the answer to the problem confronting all of us trying to make broadcasting profitable—that is, the problem of how to make broadcasting an integral part of a newspaper and magazine campaign. It was in that year that we took Lucky Strike printed advertising and put it on the air virtually unchanged. That was considered quite a bold experiment. But what was experimental in radio broadcasting in 1928 has become a standard of practice in 1932.

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If you will compare the radio copy used by leading advertisers with their printed copy, you will find the character of the printed copy now largely determines the character of the radio copy. Advertisers who for years have successfully used daily long copy naturally use long copy on the air, and products which have been advertised for years with "name" publicity, with little or no copy, use the same formula on the air. In other words, veteran advertisers who cannot waste their money in costly experiments, now regard broadcasting just as another medium in which the spoken word takes the place of the printed word. It is oral salesmanship instead of salesmanship in print.

Some manufacturers went on the air in the earlier years of broadcasting with the idea that, if they gave the public a first-class musical program without any direct advertising, listeners would express their gratitude by buying the manufacturers' products. I think they have all been disillusioned. If you give the public something for nothing, the public is glad to get it. Some small portion of the public may say "thank you" and your generosity may create a certain amount of goodwill and public acceptance that slowly and indirectly becomes translated into sales, but this is a very expensive way to sell goods.

It is a significant fact that nearly all of the programs that rank high in public estimation, as shown by many local and national surveys, are programs sponsored by national advertisers, although 70 per cent of the time used by such popular stations as WEAF, WABC and WJZ in New York is devoted to noncommercial programs.

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The reason for this is plain. There is no great competition between sustaining programs for public approval. There is no incentive to pay high prices to attract the very popular artists to appear in these sustaining programs. The natural and businesslike course for the broadcasting stations to follow in filling out their time between sponsored programs is to get the best possible features at the lowest possible cost. Advertisers, on the other hand, are bidding for the best talent. They are bidding for men who have the genius to build programs of great national appeal. Expenditures for talent are now running upward of \$15,000,000 a year. Probably 90 per cent of this is spent for advertiser's programs.

We have made a study of the advertising content of the program continuities of 109 advertisers on the National and Columbia chains. The ten most popular programs have an average advertising content of 8 per cent. Three of the first-rank programs run about 11 per cent. Only one runs less than $6\frac{1}{2}$ per cent.

The most popular fifteen-minute sketch—and the one that has probably been the most productive in sales—uses an average of 11 per cent of advertising divided between the beginning and end of the program. In the full hour programs, the one that undoubtedly has achieved the greatest results for the advertiser uses an average of $11\frac{1}{2}$ per cent of straight product advertising. But in the 109 programs, advertising content varies all the way from 1 per cent to 100 per cent.

I do not believe we can set up any arbitrary rule as to the amount of advertising that can successfully and profitably be put into a radio program. While an advertising content of 10 per cent has been found to be

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markedly successful in programs that have high public acceptance, there are other successful programs with a considerably higher advertising content, and there are some programs that are virtually 100 per cent advertising—and big sales builders.

Listener acceptance does not depend upon the length of the advertising content of programs, but upon the skill with which the entire program is staged from the opening to the closing announcements. Comparison of length of advertising copy with nation-wide tests of program popularity conclusively proves that popularity of programs has no relation to the length of copy.

I have great confidence in the air as a full-fledged, dependable advertising medium, and I have a similar confidence in the advertising education of the public. All in all, I think there is very little need for wet-nursing solicitude. I think we will probably hear the controversy about long and short copy for many years to come, but I don't think either side is going to have very much influence on the so-called American system of broadcasting which provides a rich variety of entertainment at the expense of the advertiser, instead of an anæmic flow of entertainment as in England at the expense of the set owner.

Some critics, who do not like the way things are now being managed on the air, suggest other means of paying the expenses of broadcasting—tax the radio sets, as in Europe, some say. While the American people are pretty easy-going and do stand for a lot of things, I don't think they would stand for a tax on radio sets. If we had such a tax and raised the 75 to 100 millions of dollars annually needed to maintain broadcasting stations and provide

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the programs, who would decide how the money should be spent—some bureau in Washington headed by a master showman appointed by the President? I hate to imagine what kind of entertainment would be provided night after night on the radio stations of this country if the talent were engaged and the programs arranged by a Radio Program Commission in Washington.

Had it not been that some courageous and venturesome manufacturers tried out radio broadcasting in the early days as a means of advertising, the present development of broadcasting as a means of entertainment and instruction would have been impossible. The publisher of a newspaper or magazine can get a certain amount of revenue from the sale of his printed matter. Magazines and newspapers could conceivably be kept alive solely from the revenue from subscriptions. But a chain of broadcasting stations puts its entertainment on the air free. Anybody with a receiving set can pick it up and listen to the whole show free of charge.

So the broadcasting stations were compelled to find revenues to keep them going. Fortunately for them, and for the millions of people who now enjoy radio programs, it was found that time on the air could be profitably used by national advertisers. It was this discovery that has given to millions of people the opportunity of hearing the country's greatest artists and entertainers.

Mr. Curtis is able to sell thirty-five cents' worth of *Saturday Evening Post* every week for five cents and make a handsome profit because advertisers pay the difference. We are able to put a \$15,000 concert program on the air—and charge no admission to the millions who hear it—because the advertiser pays the bill and gets

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his money's worth. He gets his money's worth if he can use, say, 10 per cent of this very costly broadcasting time to tell the audience something of real interest about his merchandise.

If he doesn't know how to make the use of this time acceptable to his audience and profitable to himself, and can't find any one to show him how to do it, then he is simply wasting his advertising money. I believe there is no other form of advertising in which money can be so easily wasted as in radio advertising when it is handled with the wrong technic.

Radio advertising is no plaything. A \$20,000 all-star program on a coast-to-coast network may get fine press notices and win the sympathetic applause of those self-appointed advertising critics who are working for high cultural standards—but it's a dead loss to the advertiser if it's all showmanship and no salesmanship.

I believe in radio as an established advertising medium. I have seen the results obtained from it by our own clients. When I see a million people responding to a sales message on one of our programs—and spending nearly a million dollars for the privilege of sampling a new product announced in a radio program—I know that radio has taken rank with the printed page as a real power in advertising.

CHAPTER II

WHO SHOULD USE RADIO ADVERTISING?

Howard Angus¹

EVERY advertiser must answer for himself the question, "Should I use broadcasting?" There is no ready-made formula to guide him in his decision. Radio is still growing. Its technic is still being learned. Its possibilities are still being explored. It has shown wonderful possibilities for successful use in unusual ways, and when the expenditure seemed foolish. Nobody can say now—probably for a good many years—who should use radio advertising.

The question of who should or should not advertise was fairly easy to answer six years ago when broadcasting was just beginning and the advertiser could only say, "This program is sponsored by my company." Those were the days when every advertiser had the manners of an Old World gentleman, and took very seriously the fact that he was a guest in the home and that the home was sacred. He might talk about the weather and how beautiful the wife was, and kiss the children, but he would never mention his product.

This was little better than publicity, and the advertisers had to rely entirely on magazines and newspapers for his story. A little later the broadcasting company

¹ Radio Bureau, Batten, Barton, Durstine and Osborn.

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allowed him to mention his product and then use an adjective—a very mild adjective—describing it. The home was still sacred and the advertiser only mentioned his product casually, as he would the weather, in passing. Of course, a number of manufacturers couldn't use this kind of advertising profitably. The adjectives grew into phrases and phrases grew into sentences, and then sentences grew into paragraphs. Radio had at last become a direct advertising medium. The advertiser had at last transformed himself from an Old World gentleman into a house to house canvasser. He showed all that person's grim determination of sticking to his sales talk. What if a few did turn the radio dial just as some slam the door in the faces of solicitors? All he asked was a chance at those who let in his program.

According to the latest estimate there are 15,000,000 radio sets in the United States. Surveys would indicate that 10,000,000 of these are tuned in every day. According to the 1930 census there is an average of $2\frac{1}{2}$ people grouped around each radio set. This gives a potential daily audience of 25,000,000.

That means that broadcasting is most ideal for the man who makes an article that 25,000,000 of all kinds of people—rich men, poor men, beggar men, thieves—really can use. Certainly large numbers of manufacturers of such products as tooth paste, cigarettes, soap are using the air. Broadcasting is probably not a very good advertising medium for a man who makes an article which is only bought by a relatively few because of its peculiar nature or high cost. I say probably because there have been successful exceptions. For example, there is one man who broadcasts every year a program on tree sur-

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gery. You really have to have an estate before you associate with tree surgeons. And just notice the large number of programs sponsored by automobiles costing more than a thousand dollars—also the use of broadcasting by steamship companies offering trips to the South Seas and around the world on a cash, not a promise-to-pay, basis.

The broadcasting companies have offered the advertiser an unusual opportunity to select the audience who will listen to his program by allowing him to choose and build his own entertainment and the kind of program he puts on. He can get any kind of audience he wants, from those who read the *Police Gazette* to those who read the *Atlantic Monthly*. Never before has the advertiser enjoyed such a position in any medium.

For example, the publisher of a magazine selects his own stories and articles (the entertainment) and edits these into a magazine which attracts a certain kind of person. Then he goes to an advertiser and says, "Here is a page in my magazine for such a price which reaches such and such people." It is important to note that the selection of the readers was done entirely by the editor. The advertiser simply took advantage of the means the editor gave him to reach possible customers.

However, no broadcasting company, national or local, does any such selecting of an audience for the advertiser. Broadcasting being free to the listener, the directors of stations had no way to make the radio audience pay for entertainment as publishers do at so much a copy. Broadcasting had to find another way. They insisted—these directors of radio stations—that the advertiser supply his own entertainment as well as his own adver-

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tising. They have said, in effect, to the advertiser, "Here is the editor's chair, and here's the circulation manager's chair. You have got to get out your own magazine and put your own advertising in it and the cost is—enough. The air is yours, but it is up to you to get your own audience to sell." When owners of broadcasting stations and chains did this they gave the advertiser a chance to find just the listeners who could purchase his products if he were a clever enough showman. If he doesn't get the right audience, it isn't anybody's fault but his own. Being an amateur, he has been learning this painfully by trial and error—but actually learning. This job of preparing his own entertainment and getting his own circulation in addition to telling his own sales story gave the advertiser three jobs where he had only one before, but also gave all the plus advantages that come from doing these three instead of only one of them—and that is why practically any advertiser can adapt it to his own purpose. He is certainly sitting in the driver's seat.

On my desk lies a list of the clients of the National Broadcasting Company. Its clients are selling automobiles, tires, building materials, cigars, cigarettes, clothing, dry goods, soft drinks, drugs and perfume, investments, insurance, foods, trees, shrubs, furniture, labor-saving devices, jewelry, clocks, watches, oil, gas, coal machinery, paints, brushes, varnishes, radios, phonographs, shoes, trunks, bags, soaps, magazines, books, travel, motion pictures, Broadway shows, supper clubs—oh, practically anything anybody might want.

Following is some result data which will show how varied types of products have successfully used radio broadcasting:

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At go Folgers Coffee Puts on a Radio Sprint. Folgers Coffee Company have been roasting and selling their coffee under that name in California for ninety years. Various surveys . . . showed this product nestling in seventeenth place as compared with its competitive brands. A little over a year ago they were persuaded to try radio with a half-hour program a week, using only three stations. Within a few months, results warranted their expanding this program over the entire Pacific Coast, including Salt Lake and Denver. . . . The results enjoyed by this company, who during the past year have employed no other advertising media, are indeed significant. Without changing the size, color, label or price of their can of coffee, and relying on nothing but their radio program to stimulate its sales, within six months' time this product was moved from seventeenth place to the position of a contender for second place in this highly competitive market.

Bringing in the Dealers for Kraft Phenix Cheese. Though skeptical at first over the reception of radio advertising by "listeners-in," especially morning hour programs, we are becoming more and more convinced that the age of radio is here as another dimension of advertising, not to supplant any other medium, but to definitely tie it in with a well-rounded magazine and newspaper program. It is interesting to note the many fine reactions which we have already received to our radio programs. They are most encouraging. In one instance a report came from our salesman at Hartford, Connecticut, that every retail dealer in Hartford and other New England towns is calling for Nukraft, the product mentioned over the radio last Tuesday morning. Had this come from but one or two stores it would not mean much, but coming as it did from almost every store called upon that week-end by two of our salesmen, it is certainly significant. We are receiving an average of over eleven hundred requests every week from our radio audience for our recipe book. Hundreds of letters come in each week with comments, suggestions and requests. All of these reactions seem to indicate a very definite interest in our type of morning hour broadcasts and are most tangible evidence of radio as a producer of sales. (Dartnell Report.)

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Opening Door in House to House Canvass. We were surprised at a great many items, one of them being the stimulating effect that it [radio advertising] had on our own organization. Our house to house canvassers find that the Maytag radio program is a very good subject to be used as a door opener, with the result that the salesman is given an opportunity to talk with the housewife about a subject of mutual interest and gradually work the conversation around to the Maytag washer and the opportunities available for a free home demonstration.

Lifting Theater Attendance. Never in my twenty years' experience as a Chicago theater manager has any one feature helped patronage like the broadcasting of "Abie's Irish Rose" from the Studebaker Theater stage last Tuesday evening. By actual count at the box office 2,876 persons mentioned they had heard "Abie" over the radio when purchasing tickets. And all of this number forty-eight hours after the actual broadcasting. At one time two lines of eager patrons reached from the box offices to the Auditorium Hotel 200 feet from the theater. . . . Letters came from all parts of the country. The telephone has been ringing constantly, radio fans making inquiry as to when they could purchase tickets. On the night of the broadcasting two girls answered phone calls until 2 o'clock in the morning.

Building Dealer Morale for an Oil Company. WLW has assisted materially in the building of dealer morale, and has proved a substantial and invaluable assistance to us in merchandising Sterling Oils. It has opened new markets for us and strengthened our old ones.

Sampling a Toothpaste in a New Market. We started on this station with six half-hour programs and twice during the program a bare mention was made that on receipt of name and address a sample tube of Dr. Strasska's Toothpaste would be sent. More than 87,412 sample tubes were sent out by request, and in addition to that The Marshall Drug Company of Cleveland, with which a tieup was worked, gave away more than 125,000 sample tubes, in each case obtaining a signature from the person getting the tube so that the mailing list of the Strasska Laboratories could be complete. In twelve weeks of

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broadcasting on Monday, Tuesday, Thursday, and Friday evenings at the dinner hour, we thus obtained a total of 212,-412 requests for samples.

Filling up a Hotel. We are hereby expressing our appreciation for the wonderful manner in which the radio advertising of the California Hotel has been carried out. It secured for us over five hundred requests for our prospectuses, most of them written. Our apartments were all filled in ten days; we were forced to open another dining-room before the end of the month; our banquet and tea rooms are filled every night, and business organizations are using them in the daytime. To us it was a new experience in good will publicity and direct selling methods, and we are for it a million.

Wayne Overall Company Gets Results. This company of Fort Wayne, Indiana, originally signed a thirteen-week contract and has steadily continued it. It uses only radio for its advertising and reported that the end of its fiscal year showed an 80 per cent increase in sales in spite of the fact that it was a dull year generally for business.

A Cigar Company's Valentine. On February 14th, St. Valentine's Day, during our program (Jno. H. Swisher & Son, Inc.) which started at 11 P.M. Eastern Standard Time, we told all listeners that we would send them a valentine if they would write to us or to the station, commenting on the program, and stated that the reply would have to be postmarked not later than February 17th. We received 21,500 replies postmarked before the 17th and 6,000 or 7,000 replies after that date.

Selling Chicks by Radio. It may interest you to know that the results we have had from the program broadcast by you were very satisfactory. This twenty-minute program brought us in exactly 9,642 letters and cards requesting our chick catalog. The cost of the program was \$95 which amounted to less than one cent per inquiry. Our records show that from the fourteen weeks of broadcasting last season, consisting of twenty minutes each week, we received 29,753 inquiries of which 20 per cent of this number developed into sales.

Drawing Investors for Public Utility. Every week radio brings in the names of about 1,000 thrifty investment-minded

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prospects who write for the Budget Book. It builds a mailing list of people who have asked for information on Cities Service Securities. It dramatizes the vastness of Cities Service undertakings, thus inspiring confidence and support. It acts as a constant reminder of Cities Service gasoline, oils, power, heat and light to the consumer and the prospect. It ties-in with the service station organization by emphasizing the Black and White Pumps. It makes dealers fully appreciative of the effort exerted to increase their sales. It knits more closely together the 20,000 members of the Cities Service organization. It secures good will, better understanding, and a more friendly interest on the part of the general public and official bodies. It is directly responsible for sales, both of gasoline and of securities.

Magazine publishers have found the air profitable for sampling their product, attracting to their publication more of the same kind of people who have been purchasing it regularly. It so happens that people like to read a story they have seen in the movies and like to buy a magazine to read the story they have heard over the air.

There have, of course, been some notable failures but these do not seem to be due so much to the type of product advertised as to the program used. It occasionally happens that a program that has been outstanding for a considerable period may be overshadowed by the program of a competitive product and result in the falling off of the audience of the original advertiser and hence in reduced returns. This occurred in the case of a nationally known toothpaste after Amos 'n' Andy under the sponsorship of another toothpaste manufacturer had taken the country by storm.

From the above result data, it can be seen that adver-

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tisers use radio not only to reach the consumer directly but for other purposes as well. Many build programs solely for the purpose of interesting those who distribute their product, feeling that dealers will give better display and push the product harder in selling it if they like the manufacturer's radio program. This is similar to what manufacturers do when they take the store owner out to lunch or show him a good time when he comes to the home office. For example, in order to appeal to the dealers, a manufacturer of silk stockings or perfume may put on a mystery story, although he knows that women, the ultimate consumers of his product, prefer love stories.

Another manufacturer had a product that he was selling at a much cheaper price than any of his competitors. He wanted to get over the idea that his article was of the highest quality and made his entertainment consist of that music which is known to be good but which most people don't like. Even the people who didn't listen to his program—and their number was legion—got the impression that he stood only for the best in literature, music and products.

Another manufacturer who sells all of his products from door to door, and whose problem was getting his salesmen into the house, devoted his program entirely to introducing his salesmen and never tried to sell his product at all.

I know of another manufacturer whose program is devoted entirely to giving the impression of great size, feeling that the public will think that any product made by a company that sounds as big as his does must be good. He is content with just having the announcer mention his products in an awestruck voice.

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Then, of course, there is the man who insists on using his program for social rather than selling purposes to convince the Four Hundred that he is just the kind of man they should embrace.

As the advertiser learns more about broadcasting he will be able to do much more with his program than at present as far as sales results are concerned, for he is still only a beginner, learning by bumping his nose and burning his fingers, finding that this, as everything else, is learned by experience.

CHAPTER III

THE PROGRAM AS AN ADVERTISEMENT

*Robert T. Colwell*¹

MOST of the mistakes in radio are made because we fail to grasp the *fundamental likenesses* between radio and other forms of advertising.

The radio business is entirely too full of people who think that clever twists in radio programs are more important than basic advertising principles.

Commercial radio is just twelve years old. Network broadcasting is about half that age. In this time considerably over two million separate "radio advertisements" have been produced in the United States, either by advertising agencies, networks, stations, radio program bureaus, or directly by advertisers themselves.

With this background, we should have learned a good deal. We should know by now what makes the wheels go round. We should be able to tell which programs will sell goods. And along that line, I would like to predicate everything I am going to say on one simple definition. It is this: "Advertising is the business of helping you make more money." This is done by making more people buy more of your goods. In "advertising" I include not merely the preparation of advertisements, but proper counsel on product, packaging, price, person-

¹ J. Walter Thompson Company.

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nel, finance, distribution and display. By "goods" I mean everything from baking powder to banking service.

I hope you and I can agree on that definition, because unless we do, we can't agree on much of anything.

Advertising is the business of helping you make more money. Not this afternoon, perhaps. But sooner or later.

Extend your calculations as far ahead as you like. Talk about your potentials and public relations and distributive mechanism if you want to. But if your advertising agency can't show you how to make more money *with* advertising than you can *without* it, you had better change to an agency that can.

Now all that seems pretty obvious. The only reason I've made such a point of it is the fact that there seems to be a great deal of persiflage, especially in the radio field, about this matter of "good will."

And you *do* hear people say, "Our sales are down, and we know this has been a good year for our competitors, but our radio program has built up a tremendous background of good will."

A statement like that reminds me of the college man who says, "Our football team lost the game, but we out-played them every inch of the way," or the baseball coach who says, "I know we didn't make as many runs as they did, but we had more hits and less errors."

And now some one is going to object. "Good will," he will say, "is the basis of all sales." Not on your life! Not in any day and age where we don't even know the man who sells us our goods, let alone the one who makes them! Personal good will, perhaps. Corporate good will, never!

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Ill will can hinder sales. A great corporation is right in spending good-sized sums to correct misunderstandings that may cost it money. And any company, small or large, can do worse things than to spend its advertising effort in making people understand why it is fair and reliable.

But I buy no tomatoes because they are canned by "a great and friendly company" . . . and neither do you. Still less do I buy them out of any sense of gratitude for an enjoyable radio program that the canner has put out. I buy them from a perfectly natural, perfectly sensible, desire to get the best tomatoes for the money . . . plump, firm, delicious tomatoes, properly canned, fairly priced, and sold at a store conveniently near at hand.

All of us act from self-interest, not from sentiment. We want to get the most for our money. Show a man how *he* can gain by using your product, and he will buy it.

That is basic in all advertising—you can't leave it out of radio!

And yet this lesson has *not* been thoroughly learned by radio men who have had no previous advertising training—and there are hundreds of them on the service staffs of networks, program-building organizations and stations. Even in agencies there are those who overlook this fundamental when radio comes around for discussion.

But all these people are learning fast. Most of them know by now that the commercial elements of a radio program must make a complete sale—just the way a salesman would do if he were selling books or brushes or aluminum from door to door, or from store to store.

That is literally true. Radio must *sell*, not ingratiate,

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its product. Radio must admit that people as a whole act mainly from *self-interest*.

And now you are going to ask, "Where is the self-interest in all these millions of letters of appreciation that are written in to program sponsors?" Millions of letters?? Yes. Letters of appreciation? No!!

The agency with which I am connected has just completed an analysis of something over a million letters received by clients.

There were some letters of appreciation, of course, and even a few who said they liked some program so much they bought the product advertised. But 93 per cent of all those letters were written for some selfish reason. A girl requested a picture of Rudy Vallee, a man wanted his favorite musical selection played during some hour, a woman asked for a recipe chart or a poem or a souvenir that had been offered during one of the programs.

Most people are *not* grateful for radio programs. Why should they be? In an average year the American public pays for its radio (in sets, tubes, and parts) about ten times as much as advertisers pay for radio talent and station facilities. This public believes (and rightly so) that it has paid for its radio entertainment and is under no further obligation to the broadcaster.

In every other medium, products are sold on a business basis. Why not in radio?

Now, if we can accept that as the fundamental psychology of the program as an advertisement, we're ready to discuss the two main divisions of the program: the entertainment factors, and the commercial elements.

For the strategy of most good advertising programs is

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like that of the old medicine vendor. When he arrived at a town, the vendor let down the side or the back of his wagon. That was his stage. He put on a show—a real show—something that made the rustics gather 'round. And when he had a crowd assembled and gathered in close, he started his Special Saturday Sale of Dr. Danker's Snake Oil, good for man or beast.

Get the crowd around, and then sell your wares. Good radio is just as simple as that.

First, let's discuss the matter of getting the crowd around—the entertainment part of a radio program.

No conference on a radio advertising campaign is complete until some one says, "What this program needs is more showmanship."

Now all that is quite true, but not very definite. Saying that a program would be better if it had more showmanship is like saying a girl would be more attractive if she had more personality.

George H. Faulkner, himself an excellent radio showman, has given us a very constructive definition of showmanship: "Showmanship," he says, "is a combination of unity, variety, pace and punch."

Let's just analyze that briefly. It holds good for any radio program from a one-minute recipe announcement to a full hour musical extravaganza.

Unity—something that hangs together and has a personality—a "flavor" of its own. A program that makes a show. A show that makes sense. Not just a lot of musical numbers laid end to end.

Variety—a matter of ups and downs—different tempos in musical numbers—or, in a talk, a quiet interlude after an exciting rhetorical climax.

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Pace—something going on every minute. Faulkner describes it as the difference between an American revue and one in Paris, for the French have yet to learn that you can have a juggler performing in front of the curtain while you are striking the scene behind it. Musical arrangements, drama—even talks *can* have pace. But most of them *don't*.

Punch—this means climaxes—things that make you remember a show—high spots—real laughter and real tears.

Some radio programs have those things. Some never seem to get the spark. Showmanship is the theatrical touch, when that touch means magic, and not hokum. It is the unexpected, when the unexpected is pleasing, and not grotesque.

But showmen are born, not made. If you have an in-born sense of showmanship, you know all these things already, whether you have ever considered them in so many words or not. And if you are not a showman, the chances are that you never will be. You'll be lucky if you can even develop your sense of showmanship to a point where you can recognize this quality in others.

Almost as often as we hear the plea for "showmanship," we hear the frantic call for "ideas."

Radio ideas are usually far less fundamental than radio showmanship. Such superficial tricks as a catchy program name, the dramatization of a trade-mark, or a good commercial plug by way of a theme song are frequently hailed as outstanding achievements, while the use of an outstanding star or the production of a top-notch show are considered as program details.

Quite the opposite is true. A well-produced show,

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keyed to the tastes of the people who buy and sell any given product, is *the fundamental* of successful radio.

Now it is true that a program need not be stale and hackneyed. Originality always pays dividends. But *proper execution* of the show outweighs any other factor.

Each Tuesday afternoon in New York a speaker broadcasts for fifteen minutes. He speaks about a drug product. He started about four years ago. And sales of the product have been increasing steadily by the use of this (and no other) advertising.

For a long time now, the advertiser has had the same speaker, the same time, the same stations. And usually, at the end of each talk, the speaker makes the same offer—a free sample of the product he is advertising.

The only variable feature is the talk. Since all the other features are constant, it is assumed that a really well-written, top-notch talk will pull more replies than a moderately good one. No test is perfect, but this one is fairer than most.

As the program continued and built up its audience, these replies mounted from less than ten to more than a thousand.

Then the advertiser and his agency decided that they didn't need to test the talks any more. They kept on with the same kind of talks—the same policy, the same style, the same main points. A few new things crept in, and a few old ones were dropped out, but as far as any one could judge, the talks were just about the same.

And then something happened to the sales. There was a mysterious falling off of orders. Nobody quite understood what had happened.

The obvious thing to do was to test the talks again.

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Come to think about it, they weren't *quite* as good as they had been, although the differences weren't apparent unless you scrutinized the continuity closely. But this link in the logic here wasn't quite as strong as it had been. And that sentence wasn't cast just right. All in all, the thing was being done perhaps 98 per cent as well as in the past.

So the talks were tested. And did the advertiser get 950 replies instead of a thousand? No, he got 106. A minor difference in *the way the thing was done* made a major difference in results.

The sequel to that story is that when the talks were strengthened again, the returns not only jumped back to normal, but to *43 per cent above the peak they had reached before*. And now sales are following suit.

Do things well. That is the most important thing in radio.

If any one asks you, "Does the public like jazz or classical music or drama or talks?" here is your answer. The public likes them all. It will listen to any type of program. The most popular programs on the air do not fall into any one type of entertainment. They have only this in common. *Each one is done supremely well.*

At this writing, statistics show the three most popular programs on the air to be Amos 'n' Andy, the Chase & Sanborn Hour, and the Fleischmann's Yeast Hour. Very different—but all well done. The next programs in popularity include one of dance music, one of light standard music, one drama, and one daily talk on current events. All different, but each of them the *best of its kind.*

What kind of programs do people want? They want any *type* of program you choose to present. But they

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want it done in the best possible way. They like anything but mediocrity.

Yet that is only half the story. Often an advertiser is after something more than mere numbers of people. He may be perfectly willing to sacrifice universal popularity if he can get large numbers of people who are over seventy, or under thirty—people who own their own homes or people who are interested in dogs. His problem may concern the *type* of listeners rather than the *number* of them.

This throws added emphasis on *what is done*. But it does not relieve the advertiser of the necessity of *doing it well*.

Again, he may wish to choose between an entertainment program, used as a vehicle for selling, and what you could call an “all-selling” program.

If the entire period of the broadcast is to be spent talking about the product, the advertiser must content himself with a comparatively small audience, but he will have a chance to sell a much higher percentage of his listeners. Very often he elects to sell harder—to a smaller audience. This is the case with talks on domestic science, health and beauty.

A few advertisers are so fortunate as to be able to make their product the theme of their entire hour, and still to provide superlative entertainment. Magazines, whose stories can actually be “sampled” over the air, are a splendid example. Motion picture companies and owners of theater chains have a similar advantage, as do travel companies and the makers of phonograph records. Also a few—a very few—advertisers have succeeded in making their product or service the subject of really

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entertaining talks of considerable length, in the course of their program. But this combination of a large audience and intensive selling is often full of pitfalls.

Some advertisers have tried to accomplish this result by establishing an artificial relationship between their product and their radio entertainment. Some of them are successful, but most of the evidence points to the fact that their audience was gathered by a good show, and sales made after the manner of the medicine vendor—in the straight commercials—not in their sly references to the product or trade-mark.

Other advertisers who have tried to get entertainment and selling into double harness haven't been so successful. Many "clever" programs have failed miserably. And their sponsors are surprised and just a little hurt because programs which aren't half as ingenious as *theirs*—programs which don't even make the first tenor impersonate the trade-mark—in fact, programs which are nothing more than a good show—perfectly performed—are selling carloads of goods.

All these are factors worth weighing. And every radio advertiser may well ask himself what sort of program-bait will attract the logical prospects for his products. And his advertising agency, if it has any reasonable laboratory of experience, should be able to answer him pretty accurately.

Most large agencies do have such a laboratory. Out of it they can give intelligent counsel on program policy, as well as on the percentage of appropriation that can profitably be put into radio advertising, the wisdom of seasonal campaigns as against year-round effort, the pros and cons of chain and spot broadcasting.

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And in almost every case you will find that their answer tallies with plain, everyday, advertising common sense. Other factors being equal, the program which stands the best chance of success is the one whose entertainment elements most nearly approach the function of successful advertising media—whose copy policies approximate those of successful campaigns projected for the product in other forms of advertising.

For radio must learn its lessons from the salesman and the showman, and from successful advertising in other media.

Let me repeat. *Most of the mistakes in radio are made because we fail to grasp the fundamental likenesses between radio and other forms of advertising.*

Next to that, the most common mistake is to *miss the minor differences* between radio and some more familiar medium.

One of the greatest of American comedians was making his first appearance before the microphone. He told the jokes that went so well before his audiences, and they proved equally effective over the air. His famous routines were projected into countless homes, and people who had never even seen him on the stage enjoyed his work and pronounced him a great radio artist.

But just as he was finishing his performance he went into a whirlwind routine of pantomime that would have had any theater audience convulsed with laughter. He pretended he had lost something. With droll facial contortions he felt through all his pockets for the missing object. But he didn't make a sound!

It looked so funny in the studio that it was half a minute before the program director realized that it wasn't

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going over the air. And in that half minute thousands of dials were turned away from the program. "What happened?" people asked. Something very serious had happened. A great stage artist had momentarily forgotten the difference between the theater and the air.

That is, of course, an extreme case. And yet, every day, we are asked to transfer a routine from the show business—a phrase from printed advertising—to radio—and all too often it is a routine or phrase that loses its kick by being transplanted to the air.

Let's consider that carefully. How about the technic of the stage and concert hall? How much of this must be discarded when radio is used? Where can radio follow the beaten trail, and where must we blaze the way? In the matter of studio set-ups, and microphone technic, radio had its precedent in phonograph recording, and now has its parallel in motion pictures with sound. But in many of its phases radio has no precedent at all.

In dramatic presentations you must do without such "dramatic essentials" as curtain, scenery and costumes. In their place, radio has developed conventions of its own. They are familiar to all radio listeners. A phrase of music changes the scene and time . . . it takes the place of a curtain. Often it sets the mood.

This is an excellent example of "adapting for radio." What is the idea behind it? Let me give you an analogy.

A successful motion picture producer, in adapting a play from the legitimate theater, will hardly set up his cameras in front of the footlights of the stage, and photograph the play as it is produced there.

He realizes that motion pictures must face certain limitations which are not imposed on the stage. He

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knows that his medium has certain advantages which the stage does not enjoy. His object is to use his advantages to the full, and to avoid any situation where his limitations would be apparent.

A successful radio producer takes the same attitude. He knows that he has to do without visual aids. He knows that microphones can carry only so many combinations of frequencies. He knows that all visual effects, as such, must be sacrificed. But he also knows that he can create an illusion here, a new effect there . . . that he can gain two points for every one he must lose.

Dialogue assumes even greater importance. It must carry the whole load of establishing places, relationships, even costumes.

Sound effects are interesting, too. Two men exploring a hotel room turn on the bath shower by mistake. A handful of salt dropped on a newspaper gives the exact effect of the shower over the air, while dialogue helps the listener to establish the sound. Trains, crowded ballrooms, ships at sea, galloping horses and all the rest have their counterparts in radio sound effects. And good continuity men know which effects are practical—which are most effective—and whether any given effect will call for extra men, equipment, or expense.

Music—dialogue—sound effects—the radio dramatist must use them all with telling effect—to compensate for visual effects that he has lost.

Similarly, the man who writes the commercial elements of the program must dodge the things that limit him and use the weapons that enlarge his powers. Advertising agencies are accustomed to advertisements with pictures and punctuation, with many sizes of type—perhaps with

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color. We lose all these in radio. And we must create an advertisement which sidesteps these handicaps and takes full advantage of its best card—the living, dynamic quality of the human voice.

The entertainment part of the program can be used to take the place of a printed illustration in a certain sense. It can attract attention to the program and to the commercial matter it contains. But in so far as the picture diagrams a point, in so far as it explains a product, or enables you to recognize it when next you see it at the store—the radio writer has lost a valuable aid.

Let's consider some of the other aids a radio continuity writer lacks. Can he get along without punctuation? Or, rather, can the punctuation he writes on the announcer's script establish itself in the listeners' minds? Often it cannot. Suppose, in reading a script, an announcer came to something like this:

"... Dr. Josef Sorgo, Primarius of the famous Ranier Hospital in Vienna, has given us some very valuable advice on this matter. Dr. Sorgo is considered one of the half-dozen greatest physicians in Austria to-day.

"'Fresh yeast has been used for a long time to correct disorders of the digestive system,' Dr. Sorgo says. 'Fresh yeast is a food. Unlike violent drugs, it acts naturally and gently. Thus, by keeping the system free from poisons, fresh yeast increases resistance to colds and other infections.'

"Isn't that sensible advice? Fresh yeast removes the cause of trouble. Start eating Fleischmann's Yeast to-day. Get it at grocers, restaurants, soda fountains."

On the printed page, that is all very clear. When you read it, with the aid of its punctuation, you know just what Dr. Sorgo said, and just how much is said by the

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makers of Fleischmann's Yeast. But read those words aloud, just as they stand. Read them to some one who can't see the punctuation marks. Your listener won't be so clear as to the authors of the various parts of the copy. And since it is quite important that this distinction be clearly drawn, the radio writer does something like this:

"... Dr. Josef Sorgo, Primarius of the famous Ranier Hospital in Vienna, has given us some very valuable advice on this matter. Dr. Sorgo is considered one of the half-dozen greatest physicians in Austria. Let me read you his own words. [Pause]

"'Fresh yeast,' says Dr. Sorgo, 'has been used for a long time to correct disorders of the digestive system. . . . Fresh yeast is a food. Unlike violent drugs, it acts naturally and gently. Thus, by keeping the system free from poisons, fresh yeast increases resistance to colds and other infections.' [Pause]

"That's Dr. Sorgo's advice. It's simple—and sensible, isn't it? Fresh yeast removes the *cause* of trouble.

"So start eating Fleischmann's Yeast at once. You can get it at grocers, at soda fountains, and at restaurants."

Reading that aloud, you have the radio equivalent of punctuation. The fact that you have no type sizes, headlines, or captions, is another real difficulty in radio. In publication advertising, important things go in headlines, secondary things go in body type, and the captions take care of the minor addenda. You don't realize how much can be done with type until you have to get along without it.

But not in radio. Barring a little additional emphasis than an announcer can give one thing or another, every word gets the same weight. If you want to give a point

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additional importance, you have to use more words to say it, or say it more times. To keep little things from clouding your main idea, you have to boil them down, or strip them away entirely.

And even if you have the right words and the right punctuation, you have to write your script in such a way that an announcer can't possibly give it the wrong meaning.

Last year an agency was preparing a recorded program for an inexpensive tire. In preparing his continuity, the writer looked over the printed advertising, and saw this phrase: "A _____ tire costs much less than you would expect to pay for a good tire." That sounded effective, so he put it in the script.

It was meant to be read: ". . . less than you would *expect* to pay for a good tire." But the announcer read it, ". . . less than you would expect to pay for a *good* tire." The continuity man, formerly a writer of printed advertising, forgot that he was dealing with a new problem. He had given the announcer a chance to go wrong.

Visual aids are not the only weapon you lose in transposing printed advertising into radio. A reader can pore over a printed advertisement until he knows everything it contains. But in radio advertisement, he has to catch what he can in the time it is on the air.

So radio writers must meet the problem of the fleeting impression.

In silent motion pictures it was always standard practice to show each subtitle long enough so that even the slowest mind in the audience would get time to grasp it. Not only did title writers have to create copy that every

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one could understand, but it had to be on the screen long enough for every one to get its meaning.

The converse of this task faces the continuity writer. He must make his point so *clearly* that every one can catch it in the time it takes to say it. He must avoid quick transitions, complex ideas, or concepts which the listener cannot grasp as the words fly by.

Some excellent radio writers believe that you should not express an idea on the radio which is more complicated than one you would use on a billboard. That may be something of an overstatement. But certainly it is safe to say that a writer is wise if he keeps his logic running in a straight line. He will do well to make his strongest point three times, instead of covering his main point once and embroidering it with minor considerations.

Because the fleeting impression is the essence of radio, it becomes especially important to strip away nonessentials for the sake of leaving one main thought, vividly expressed.

As you know, every word a radio announcer says is written on a continuity. An announcer's voice merely takes the place of type. Even though the words on the continuity may seem grammatically incorrect . . . even though the announcer thinks he sees a mistake . . . he has orders to read the words as they are written on his master copy of the continuity. He is at the mercy of the continuity man.

One of the most common mistakes of new radio writers is in giving the announcer long involved sentences. Obviously, an announcer must have opportunities to breathe as he reads the script. He must have sentence breaks and pauses to allow him to proceed naturally and effec-

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tively. He must have words that are comfortable to say.

A good continuity man will "write to his announcer." Like an actor in a play, an announcer suffers when he is given a part that is out of character. Listeners realize, either consciously or not, when an announcer is saying something that does not sound sincere and spontaneous.

"Tongue twisters" are always out of place, of course, but even innocent-looking words may prove hard to say. Combinations of words like "bad driving" . . . one word ending with the same sound that begins the next . . . may easily make trouble for an announcer. Most good radio writers make sure that no possible slip can creep in, by reading each continuity aloud before it is sent to the station for broadcasting.

Most radio men are familiar with the censorship restrictions imposed by networks or stations. Usually a writer's own good taste is assurance that he will violate very few of the rules. Many of these regulations are based on the simple fact that programs are heard by entire families—both sexes and all ages—and have none of the privacy of the printed page.

Few legitimate advertisers have any real quarrel with the matter of radio censorship. Good advertisers are glad of the fact that stations and networks will ban words, phrases, policies and even whole accounts—simply because they do not conform to certain standards of good taste or business ethics.

But in addition to these obviously fair restrictions, there are a few with which advertisers are not entirely in agreement. Some of these rules are made to keep the medium from becoming "too commercial." Such regulations are, of course, opposed by the advertiser and his

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agency because they weaken the selling message. Networks reply that if every one shouts too loudly, no one is heard. Agencies say they can shout elsewhere, so why can't they shout on radio? And so on, far into the night.

Other rules have their roots in everything from public morals to fantastic personal whims.

The point, however, is that seasoned continuity writers save a good deal of time and temper because they know these rules, know in advance when they must be followed, and when they can be broken with impunity.

Continuity, as well as program, must have showmanship. Even a one-minute talk may have suspense. Even a short announcement of a musical number may help to set the tempo of a program. And, of course, properly written continuities provide such essentials as proper cues for musical numbers, dramatic interludes, station breaks, and other program requirements.

A continuity writer, preparing a key radio script, will usually take the ideas used in the printed advertising. He will study the approach, the way the "sale" is made on the printed page.

Knowing what his show will be, he keys his continuity to the tempo of the program . . . and to the people he is trying to reach. He will take the *sales approach* of the printed page, and handle it with *radio technic*.

Incidentally, he won't forget the dealer and the salesmen. Especially on evening programs a radio writer knows that he is wielding a double-edged sword. Because radio is comparatively new, and still a little mysterious, because of the remarkable results reported by some advertisers, dealers and salesmen have come to

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place a great deal of faith in this medium. And so, besides writing for the consumer, the talent, the announcer, and the show as a whole, a good radio man keeps a weather eye on the trade.

Radio changes fast.

An excellent handbook for writers was prepared some six years ago. One chapter of it . . . a very well-written chapter, was devoted to "the radio play."

One of the author's closing remarks is quoted here: "One type of [radio] play, however, that should never be used, is the dialect play. It is difficult enough to follow the action of the play, listen for effects and hear the regular English lines being spoken, without having to decipher dialects, however well done."

"Amos 'n' Andy," the Stebbins boys, the Goldbergs and dozens of others can certainly smile at those remarks. They might have been right in 1926, but they were wrong in 1927. These artists can tell that from their bank books.

And before the ink that prints this chapter is dry, there will be something here that is just as wrng—and just as amusing.

CHAPTER IV

WHAT THE RADIO AUDIENCE WANTS

Hubbell Robinson¹

WHAT does the listener want in the way of programs? The answers to that question are almost as many and varied as the types of listeners. During the past three years broadcasters have been making a serious effort to determine just what type of entertainment the public is most anxious to hear. The result—an amazing mass of opposing and contradictory tastes and preferences. New York and some other metropolitan districts clamor genteelly for opera, for little theaters of the air, for entertainment of high artistic merit. But entertainment of that type gets short shrift in the hinterlands, and regardless of intrinsic merit the hinterlands is as deserving of the entertainment that pleases it most as is Fifty-seventh Street. Nor should it be forgotten that within the large cities themselves there are hinterlands constituting a tremendous listener group whose taste parallels closely the tastes of their brothers and sisters dwelling in less enlightened and less sophisticated areas.

Yet amid all this welter of conflicting tastes in the matter of what the listener wants to hear, one common preference preserves its lead—that preference is music. Among the types of music there is again a tremendous

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division of taste, and it is here that the astute broadcast advertiser has the greatest opportunity to apply to his medium the principles which have guided campaign appeal in printed advertising. As an illustration, an agency recently decided to recommend radio for one of its clients. The market for the product was exclusively masculine. It was essential that the program appeal be strongly masculine, yet since the woman is an equally important factor in determining what program the dials will be turned to, she had to be carefully considered in the construction of the program. Music, because of its universal popularity, was indicated as the background of the program but—what kind of music? Nobody knew, so a survey was launched in an effort to find out.

From this survey several extremely interesting facts were brought to light. One was the intense loyalty of certain groups to favorite dance bands, the equal loyalty of other groups to other orchestras or programs which, though not essentially dance bands, came under the heading of jazz music. But most interesting of all was the universal interest in old-time music. Not "Mighty Lak a Rose" and "Old Black Joe" but the popular music of other days, the music that ten, fifteen and twenty years ago held the place that such pieces as "Good-Night, Sweetheart," "I'm Through with Love," and "Time on My Hands" hold to-day.

It was found that the majority of people interviewed had an intense desire to hear this type of music. Even those groups which expressed a primary preference for dance and jazz music listed old-time music second.

But the preferences indicated by that survey have broader implications than those contained in that particu-

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lar client's problem and its solution. It seems to indicate that listeners as a mass show a strong preference for entertainment they can personalize. Wherein is the tremendous appeal of old-time music? In the music itself? Perhaps, but more certainly in the associations, the memories it conjures up for each individual listener. And does not the phenomenal success of that pair inevitable in any discussion of radio, Amos 'n' Andy, lend strength to this contention? Consider the vast humanity of their daily performance. True, they are comedians, but their comedy is based on human inadequacies common to every one—*inertia* in the face of economic necessity, the tortuous windings of Amos' love affair, the vicissitudes of the Freshair Taxicab Corpulation, their lodge with its illustration of the great American penchant for "joining" and the nuisances and inconveniences which "joining" results in. Almost every dilemma in which they become involved is the result of the very natural human tendency to do the wrong thing and to make the wrong answer. Every listener realizes from this pair, either consciously or unconsciously, some experience out of his own life or that of his friends.

Consider the sustained popularity of such a venerable success as Real Folks. True, the setting is a small country town, but it requires no Titanic mental effort to transpose the fundamental traits and characteristics of the residents of Main Street to residents of your own Main Street or your apartment house.

And consider again, Clara, Em and Lou with their unending old wives' tale, their gossip. And remember when you are considering this decidedly successful trio that they rose to popularity and network caliber in the

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second largest metropolis in the United States—Chicago.

This, then, indicates one very definite desire on the part of the listening public, a desire for entertainment which they can personalize. For, remember—the reactions of the radio audience are motivated in a far different fashion from those of the theater or movie audiences. They do not receive the promptings to laughter or to tears that the individual among the many in the theater receives from his fellows seated about him. The radio listener preserves his individuality much more intact, and those who would appeal for his favor must appeal in terms which he, personally, can apply to himself with a minimum of effort either consciously or subconsciously. It should be remembered, however, that though the listening audience has demonstrated a very definite desire for entertainment with an appeal which has something in common with the listener's own life experience, it does not want entertainment of this type to the exclusion of all other types. It also wants entertainment modeled along far less personal lines. To return for a moment to music, there is a definite demand for popular music, for programs devoting their entire period on the air to this type of entertainment unsupplemented by appeals of other kinds. There is no question but that music of a peppy type, the sort that sets your toes a-tapping to the strains of the latest hits, gets a hearty welcome from a vast army of listeners. There is something exciting about music of this sort, something that stimulates, that takes the mind off worries and cares, something that has a tendency to make us gay if only for a brief span of moments. It is obvious that any program that can produce this result will be providing entertainment of a

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sort that people want. Witness the proved popularity of such tried and true groups as the Clicquot Club Eskimos, Guy Lombardo's orchestra and others. Here too, however, the listening audience has definite specific wants within general program types. The specific ingredient which the audience demands in programs of this type is something whose name they probably do not in most cases know. That something is showmanship and involves pace and change of pace, light and shade. One of the most popular programs now on the air is a dance band adhering rigidly to a prescribed formula in its manner of presenting its music. Yet, within that prescribed formula, how infinite are the variations, the changes of tempo, the balancing of one orchestra unit against another, the utilization of every tool that results in giving this program pace, and change of pace and—showmanship. A sufficient number of programs now contain this priceless ingredient to make it essential that others who would compete for the ear of the listening audience must contain it too. No doubt a large portion of the potential audience is not consciously aware that showmanship is what they want, but want it they do. It matters not a whit that the actual material you are incorporating in your program may seem simple, light, airy stuff or an obvious appeal to the emotional or sentimental side of your audience's natures; what does matter is that your program be carefully staged, adequately rehearsed, and smoothly presented if it is to command the attention of enough of that potential audience to make that program pay in sales or in good will realized at the point of sale.

There is little doubt, too, that people are extremely

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interested in programs that tell them about themselves, particularly if they are able to write to the broadcaster and receive personal comments on their problems. The amazing response to programs giving horoscopes and analyses of handwriting are ample proof of this. The desire to lift the veil of the future, to double cross destiny by obtaining information not normally available to the average individual is a very human one. Newspaper and magazine features of this type have been prospering for years and have demonstrated that people do want this specialized form of entertainment.

And here again we find from a somewhat different angle a species of entertainment whose success lies largely in the opportunity for the listener to make a close personal application of what he is listening to. Up to this point we have considered what the public wants purely from the standpoint of the evening radio audience, an audience that gathers about its sets for relaxation and entertainment.

The daytime audience offers the broadcaster a somewhat wider latitude in the type of program he must provide to meet his audience's wants. During the daytime hours people are more receptive to programs containing an educational or instructive element. The housewife, particularly during the morning hours, is receptive to programs which provide her with information which is helpful to her in the running of her home, the planning and preparation of her daily menus, or her card parties, and the care of her family. But here, too, the listener prefers her instruction well spiced with entertainment. The advertiser who wishes to deliver an educational message regarding his product and the best ways of using

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it will find his audience much greater if he presents his story in a form calculated to entertain as well as instruct. And again, entertainment which poses a problem familiar to the average housewife has proved a bigger response-getter than other forms, demonstrating again that entertainment which provides the listener with something which is common to his or her experience is most likely to get that listener's attention and elicit definite response from him.

No discussion of what the radio audience wants would be complete without some comment on what that audience does and does not want in the way of advertising. The question of entertainment versus advertising is fast reaching the state of a perennial bugaboo in connection with commercial radio broadcasts. From the production side of the program, most clients and the lay advertising men, as distinguished from the ones who are specializing in radio broadcasting, insist on as much direct selling talk as they can crowd in. Showmen, actors, script and continuity writers insist on cutting the selling talk to the minimum. On the horns of this dilemma the radio advertising men balance themselves as best they can, aware that the prime consideration governing the amount of advertising to be included is not the wishes of either of the above groups, but the wishes of the audience who will hear the program. Does that audience want advertising? And, if it does, how much does it want? Printed advertising has proved that the reading public is interested in the story that advertisers have to tell. They are interested in knowing how that merchandise can increase their comfort or their enjoyment of life; how it can lighten their uncongenial tasks. But they are not inter-

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ested in these matters to the extent of reading five or six magazines or newspaper pages to find these things out. Consider the relatively small space in any magazine or newspaper devoted to any one advertiser. Similarly, a proportionately small portion of any one half-hour, or whatever the period may be, should be devoted to any one advertiser's advertising story. Assuming that the listener wants to hear an interesting fact about your product, he does not want to hear the history of your company or the history of the researches or the efforts which are responsible for that product's interest for him. What he does want, and what is more important, all he will probably be able to remember are one or two facts about that product which will strike so hard against his consciousness that he will go to your nearest outlet, if not definitely to buy, at least to inquire further.

Practically every product has some one feature which distinguishes it from its competitors in the field, one selling point which it calls its own. And generally speaking, it seems better to take this point and put it over effectively rather than to endeavor to establish a number of points in the course of three brief announcements. The latter method results in such a scattering of ammunition that none of it is apt to be very effective. Better to take one gun, aim it well and score a direct hit, than to take a battery of sales talk and turn it loose on your audience in the hope that because you're firing so much and so often, you're sure to score somehow.

One more thing the radio audience does not like, and that is to be fooled. They do not like their advertising delivered by sleight-of-hand methods. They expect a certain amount of advertising, and if the commercial con-

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tinuity containing this advertising is skillfully conceived they will react to it. As long as they do expect it, it seems absurd to try and slip the advertising over on them by means of trick tie-ins with the names of songs on your program, or similar devices which are both strained and amateurish.

The radio audience has passed the stage where they will tolerate this sort of thing. The very obvious falling over backward in order to get in the selling talk in a fashion that will make it sound unlike selling talk, until you are well into your story, lessens the effectiveness of your sales message. The creaking of the machinery is so audible that it drowns out the selling point your continuity is endeavoring to make.

It is obvious that all of the listener's preferences and wants outlined in the foregoing pages are applicable to the radio audience as a whole. In addition to these general preferences of the radio audience, considered in its entirety, there are the preferences of individual groups. The problem here is for the advertiser to determine just which of these groups is his market and then to determine in turn what the preferences of that particular group may be.

It must also be borne in mind that the hour of the broadcast and the day are considerations of extreme importance in determining what the listener wants. He does not always want the same thing, and at special times during the day and evening he does want special things. The wants and preferences of a Sunday night audience are not the same as those of a Saturday night audience. Saturday night, for example, is a time when almost every one wishes to relax completely; to put behind him the

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worries and activities which fill his week days. It is an evening consecrated almost universally to the pursuit of pleasure, light pleasure, gayety, a complete recess from seriousness.

The broadcaster whose program comes on a Saturday night must pattern his entertainment to the tastes of the Saturday night audience. It is significant that one of radio's outstanding dance bands rose to prominence on a Saturday night period using a type of music which dovetailed perfectly with the festive mood which Saturday provokes in most of our population.

It is equally significant that another program which depends for its appeal on the broadest kind of slapstick comedy also achieved fame during a Saturday night period. This last program is an utterly mad burlesque of the programs which fill the balance of the week. It is in the last analysis sheer nonsense, but entertaining, amusing nonsense, and it found a readily receptive audience since it again is strictly in step with the type of light frothy amusement which the Saturday night pleasure seeker is looking for.

Sunday brings an abrupt reversal of the listener's wants. Perhaps it is due to having given such free rein to his hedonistic impulses, perhaps it is the traditional tinge of religiosity which still surrounds Sunday for most of us, but whatever the reason, Sunday finds the listener receptive to programs of a high order of artistic talent, programs suggestive of the better things of life—symphony orchestras, famous singers, brief talks by men and women of national reputation on the subjects which are their especial forte.

The night on which the program is broadcast is an

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important factor in determining what form that program will take.

Of no less importance is the hour. There is now apparent an increasing tendency to utilize more extensively the fifteen-minute period. It is interesting to note that most programs using periods of this length are on the air relatively early in the evening and that they are on the air usually not less than twice a week.

The fifteen-minute program scheduled early in the evening before eight o'clock enables the listener to catch the complete program before setting out for the movies or starting a bridge game or going over to the neighbors or embarking on whatever social activity he may be planning. Also most of these programs demand a continuity of listening which is more easily attainable if the listener may tune in before his attention is subject to the distractions attendant upon the activities noted above.

The frequency of fifteen-minute programs is again an intelligent catering to the listener's wants. Most of these programs are serial in nature. They follow the adventures of one or two characters from episode to episode. If a listener is sufficiently interested to follow the character at all, he wishes to follow him frequently, particularly since the period during which he may follow him is but fifteen minutes. If an entire week elapses between each fifteen-minute episode, the listener is too apt to forget the events of the previous episode and transfer his allegiance to a program which offers him the type of entertainment he is seeking more frequently.

Even the fifteen-minute program which is strictly musical gains appreciably by frequent periods on the air. If its appeal to its audience is the individuality of its per-

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formance, it must appear frequently to preserve that individuality in the listener's consciousness. Many an author, actor, and showman has learned that the public's memory is conspicuous chiefly for its brevity, its loyalty chiefly conspicuous for its ability to waver. The listener who has developed an enthusiasm for a program wishes to hear that program frequently. If the length of the time he may listen is decreased, the frequency of periods at which he may listen should be increased proportionately. Thus and thus only, are loyal audiences created and large audiences made larger.

The daytime hours, like those of the evening, present specific trends in the listener's wants.

Early in the morning, around the breakfast hour, the great mass of listeners seem to want and to welcome the spirit of Pollyanna in their radio programs. Even though your day is foreordained to be one of misery and petty annoyances, it is reassuring to be told that "all's for the best in this best of all possible worlds." One broadcaster using an adroit mixture of Pollyanna and Dr. Pangloss has become one of radio's most popular features, his audience numbering millions. The majority of early morning programs which have achieved noteworthy success have been built on similar principles. They are sprightly, light-hearted, peppy, endeavoring to generate in the listener some of that vitality and spirit of clear-eyed squaring away to face the world which will later carry him or her over the fateful "hill of four o'clock," at that time a pleasant remote unreality.

Later in the morning comes the hour when the housewife has her radio practically to herself. Her wants were noted earlier in this chapter. Suffice it to reiterate that

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she does want information on the lightening of her daily tasks, she is eager to receive helpful hints on making her meals more attractive, her parties more festive—and she responds much more readily to the programs which provide this information if these programs entertain as well as instruct.

Regarding the afternoon hours there is yet insufficient data to make any definite statement regarding the audience's definite wants and positive tastes during that period.

In addition to the wants of the very general groups discussed in this chapter there are a number of special listener groups of particular interest to certain advertisers.

There has been no effort here to discuss these particularized groups, as they are so diverse that the subject would require a whole book itself if it were to be treated adequately. This chapter has endeavored rather to indicate along broad lines some of the general preferences of the listening audience as a mass. It is hoped that the broadcast advertising man striving to meet the wants of a specific listener group will find the general tendencies outlined here a helpful guide in his tortuous task of program building.

CHAPTER V

SELECTING THE STATION LIST

Charles F. Gannon¹

No infallible formula for the selection of radio coverage has yet been devised. The purchaser of time to-day is guided by miscellaneous evidence, little of which is entirely adequate. Personal opinion, the results of too few national surveys, popularity contests, previous experience, and plain faith are among the indices used at present. The vast maze of information, near information and misinformation now dangling before the advertiser's eyes has yet to be scientifically unraveled. Because of this lack of standarized information the work of those who spend millions of dollars of clients' funds to secure profitable radio coverage is rendered unnecessarily complex. An audit bureau of circulation in radio would benefit every one.

The radio section of *Standard Rate and Data* has done much to provide the simple facts about station power, management, equipment and time cost, but even these data are not yet presented in a perfected form. Occasionally, some of the useful bits of information, such as prices for particular broadcasting periods and the actual operating schedule, are left out. It is encouraging that the American Association of Advertising Agents and the National

¹ Director of Radio, Erwin, Wasey and Company, Inc.

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Association of Broadcasters are working with the publishers of *Standard Rate and Data* in an attempt to standardize the information now included in that valued guide and to supplement the facts which it contains.

Even when we have this helpful information arranged by *Standard Rate and Data* in an ideal manner, we will have made little progress toward solving the important problem of the purchase of time. We have not attacked the ever-perplexing, ever-shifting and ever-elusive questions of station popularity and coverage.

Coverage to-day is probably the most complicated aspect of commercial broadcasting. Reliable and satisfactory coverage tables can be arrived at only by field surveys of the general type heretofore used in connection with magazines and newspapers. It is reasonable to believe that present efforts of this sort will be furthered in the near future, mainly because the many interests concerned are eager to assist. The national advertiser, the broadcasting station, the network, the advertising agency and the radio manufacturer are directly involved. Perhaps the stations and networks should be most intent to aid, since broadcasting is their sole function and support, and since a more scientific understanding of the service they sell can only benefit most of them.

We have learned from the majority of the stations in the country that they have been heard, on occasion, in practically every state in the union and in some instances in foreign countries, including the Scandinavian! We have on the tips of our tongues the call letters of all the 50,000-watt stations in the United States and are duly impressed by their tremendous power. We have, in our

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old files, exceedingly neat maps of coverage of radio stations, maps which indicate coverage in perfect circles, drawn by infallible compasses! Also there are to be found in the files a complete collection of printed booklets with illustrations, mimeographed sheets, etc., relating the value of certain stations as advertising media. Some of these mean something and most of them do not. The more recent ones doubtless can be relied upon more than those of earlier date, simply because station managers are coming to realize that, in dealing with large advertising interests, they cannot hope to make an impression with eloquent statements unsupported by proof. Also, as radio grows in importance in the advertising field, radio learns more about itself and can speak for itself more authoritatively. However, the advertising agency is continually flooded with gilt-edged surveys from individual stations. Any station owner can prove to himself how useless 90 per cent of such documents are by securing a hundred or more and comparing the claims of each. True, a number of stations have compiled information of value and conviction, but the majority of surveys are written upon any formula, however strained, that will glorify the station. Yes, a little standardization of methods is badly needed.

A step toward the accumulation of standardized radio coverage information is that having to do with microvolt tests of radio stations. The National Association of Broadcasters has proposed microvolt tests for the uniform measurement of station signals to determine physical coverage. We may presuppose that such engineering surveys may also develop data on quality of reception. Strength of signals would be designated by microvolts,

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arbitrary units of measurement. This physical coverage survey plan, however, will be of comparatively small value unless it is complemented by standardized surveys showing the degree of listener acceptance for each station. If only physical tests were made, stations which had been in operation for only one week might be ranked quite as high as stations of the same power which had been in operation for years. This obviously would be fallacious.

The advertising agency would like to know from every station how much local, how much spot and how much national business the station enjoys. We would like to have a classification of this business according to products. We would relish knowing over what period of time various contracts extend; what season; whether the program is on at morning, noon or night; whether it is transcription or live talent and what type of talent is employed. After this data is forthcoming, we would like any and all tables of results together with a description of any unusual merchandising methods employed in conjunction with the radio campaign.

From this body of facts plus such available knowledge as population, power, wave length, per capita wealth, network affiliation, modulation, etc., we can much more easily reckon the value of a given station. We can more aptly appraise its type of audience, and we can more justifiably recommend its use.

It seems probable that such uniform procedure among stations can best be developed with the aid of a separate and independent research service. No publication ascertains its exact number of readers, but its paid circulation is used as the first yardstick. That radio has reached its present level of advertising prosperity without such

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a yardstick, indicates how sturdy a child the new medium must be.

Crossley, Inc., with its survey made for the Association of National Advertisers, has gone precisely in the right direction but hardly far enough. The radio coverage survey made by Price, Waterhouse and Company, for the Columbia Broadcasting System also is notable. It is extremely gratifying to note that the Crossley survey and the Price, Waterhouse survey agree in an overwhelming majority of cases. When both of these surveys are in agreement on a particular station, the time purchaser can be reasonably sure that their conclusions are fair. As to the popularity of individual programs, neither of these surveys is large enough in scope to provide a reliable index.

In purchasing time from the National Broadcasting Company on its Red or Blue Chains or from the Columbia Broadcasting System, there are not the same perils to be encountered as in buying time from scattered stations for use with electrical transcriptions. The three networks are generally representative of the high water mark in radio station organization, business management and effectiveness. There are weak points in all of them, of course, and no one of the networks parallels the coverage of another. One hundred per cent circulation is just as difficult and impossible to obtain in broadcasting as in publications. Any one of the three national networks may be reckoned to have a potential audience from 35 to 45 per cent of the nation's population. This estimate rests upon the Department of Commerce census of set owners multiplied by the number of persons in the average family, and applied against the country's total population. We can certainly assume with conservatism that, as

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mass circulations go, radio set ownership is one of the best.

Spot broadcasting, as a supplement to chain use, is obviously desirable to the advertiser seeking the most complete distribution.

In the very nature of radio some duplication is inevitable, but a measure of overlapping often favors the sponsor by reducing the number of other stations to which the listener may turn.

Long ago we were introduced to the fact that because stations are listed on a particular network's rate card, it does not follow that the network can always deliver such stations. The individual station, being torn between the desire to sell local time for real profit and to accept chain programs chiefly for prestige, frequently embarrasses one or another advertiser by refusing to move a local program to accommodate the network or vice versa. I rather believe that all commercial stations would be wise and helpful in appointing definite hours when network programs have precedence and other hours reserved exclusively for local and spot programs. Despite such deficiencies once a particular network is decided upon for a campaign, the radio time buyer can be fairly certain that his program and the product which it is to advertise will reach a sizable audience—provided, of course, that his program meets popular demands. Networks and stations too frequently suffer blame because of ill-conceived, ill-executed, and inappropriate program ideas insisted upon by inexperienced sponsors. Usually such campaigns are of short life and terminate with the dissatisfied advertiser attributing his lack of results to radio broadcasting at large rather than to his own program. It is only in the case of the supplementary sta-

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tions or supplementary groups that the time buyer has the privilege of option with its accompanying possibility of selecting inferior stations.

Even if individual surveys could be accepted as infallible at the time information is collected, by the time data is put together in some instances conditions have changed to such an extent that the result is out of date and inaccurate. An example of this is to be seen in a comparative glance at the results of the Crossley survey and the Price, Waterhouse and Company survey as applied to Boston.

Using its method of calculation, the Crossley survey ranked the three leading stations in Boston as follows: WBZA 80.6, WEEI 59.2, and WNAC 50. The Price, Waterhouse survey placed WNAC ahead of both WBZA and WEEI. A survey made some time ago by Emerson B. Knight, Inc., for Boston only, gave WNAC a score of 62.11; WBZA 17.19 and WEEI 16.59. As a possible illustration of the point that conditions change almost overnight in some instances—it will be interesting to see what Crossley discovers in Boston now that the transmitter of WBZA has been moved. Even the most cautious could not discount entirely the value of the Crossley and Price, Waterhouse surveys because of the great difference of their findings in Boston.

Another check on station popularity, a check which is not without fallacy and certainly is far from scientific, can often be made in cities where there are three or more stations of about the same value, providing each station issues a statement ranking the radio stations in that city. If station X ranks itself first and station Z second; and if station Y ranks itself first and station Z second and if

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station Z ranks itself first, it may be reasonable to assume that station Z is the most popular of the three, admitting the not reprehensible inclination to put one's best foot forward.

A still further index to station popularity can be had by soliciting the aid of the sales and distribution forces employed in selling a product advertised by radio. Regardless of whether or not these men know anything about radio advertising, it is more than likely that they have a fair conception of the stations their friends and neighbors listen to. If there are five stations, the chances are that the majority of the people would designate one or the other of two leaders as being first choice. Of course, after all, the proof of the pudding is in the eating, and any station, the use of which has resulted in increased sales and good mail response, will certainly be favored.

Fan mail is a valuable light in the determination of relative intensity. It is also a reflection of the type of audience listening. It is partial evidence of the station's popularity, and any sufficient quantity may be marvelous proof of sales stimulated by broadcasting. A sufficient quantity of mail—aye, there's the rub. Few programs of this age other than those with so-called hooks draw the tons of mail common to the early days of radio. In the evaluation of closely competitive stations, fan mail seems to be of little or no moment.

Population, the number of radio receivers in a given area, and the number of listeners per set are certainly factors of importance particularly in any comparison of station rates. All such information is free for the asking at the Department of Commerce.

We are beginning to realize more and more that radio

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stations differ in audience character as do newspapers and magazines. One station may be admirable for automotive advertising while another enjoys the largest and most consistent following of women interested in household products. One station may have developed an audience chronically addicted to jazz or fast popular music. Naturally a station whose schedules are largely made up of such programs finds an audience to match. Another station specializes in presentations of a more cultural trend. Both stations may be commercially productive depending upon whether you are selling saxophones or encyclopedias. The general nature of a station is easily ascertained. Its character is very definitely understood in the community where it is located, and the agency buying time from an advertiser may almost determine its character by examining its printed programs of the week. All these characteristics would be very apparent if uniform information were forthcoming from station records.

The question of position is a meaty one. Here lies a true distinction between the methods of publication selection as against radio. In buying space on the second page of the *New York Times* the advertiser has little reason to worry about what the *New York Herald Tribune* carries on its second page of the same day. This is because readers are not obliged to neglect one if they read the other. In radio, the listener's ears will adjust to only one program at the same time. Consequently local competition must be reckoned. Also, the hour, for theoretically the advertiser may reap greater advantage from an eight o'clock evening time over a lesser station than from 11:30 evening time over a very

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fine station. In the same discussion it is recognized that the period following a very popular program has a value in excess of the same period following a dud program. All of these points should flavor the purchaser's selection of stations and time—especially for campaigns of spot or local character. As I have said before, there is little margin of choice in the purchase of network time. It is a case of taking what time is available, which, at this writing, is very little, particularly between the hours of 7 and 11 P.M.

Campaigns employing transcriptions invite three additional questions about stations. First, whether or not the station maintains sufficient turntable equipment; second, whether the station policy restricts transcriptions to specific hours; and third whether or not the station rate is greater for transcription broadcasting.

A more scientific consideration of station rates will be in order when more definite data on circulation are forthcoming.

The purchaser of printed space is chiefly governed by three factors—the quality, quantity, and distribution of circulation. In this medium he has a few more statistics to work with than in radio, although it is just as likely were station owners better able to appraise their audiences that rates would increase rather than decrease. It appears that quality in radio audiences is more easily determined than quantity, but it is the combination only that will ultimately afford us a comparative check of rates. Prevailing rates are apparently arbitrary and are arrived at on the basis of upkeep, population, market, power, and previous advertising results.

Another subject which frequently arises in dealing

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with the stations has to do with the allowance of a cash discount for the payment of bills within a prescribed period. The rather general custom in the publication field of allowing a discount has caused the advertising agencies to expect it on all invoices, particularly those involving large sums of money. Many radio stations do not allow the cash discount on the basis that large advertisers pay their bills promptly without it. It is hardly sound, however, that this majority of radio advertisers who do pay their bills promptly should be penalized along with those who do not pay promptly. Such large sums of money are now involved in radio that some advertising agencies may adopt the policy of paying station charges within thirty days where discounts are not allowed. General practice on the part of stations of allowing the discount, even if it calls for a readjustment of rates, will help situate radio on a better business foundation.

A feature of time buying which every purchaser should regard is the nature and form of individual station contracts. As opposed to the accepted practice of space purchased in publications, radio time may under many contracts be abbreviated, removed to another time, or canceled at will by the station but not by the sponsor or agency. Those privileges are accorded the station operator in broad clauses allowing for cancelation to accommodate special events, censorship of programs and copy and so forth. Such provisions have some sense and justice behind them, but they should be a little more definite and not permit the station to shift commercial programs at will. Much of this shifting in the last year has grown out of the competition between chain and spot broadcasting.

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We should not deceive ourselves into believing that we have yet obtained sufficiently accurate information on radio. Facts are still sorely needed, and the bright boy who steps out to get unassailable radio information—and gets it—will be very popular with those who propose to buy radio time on a factual basis.

CHAPTER VI

COPY FOR THE EAR

*J. T. W. Martin*¹

THE client, in the person of his advertising manager, was talking to the radio man from his advertising agency. Two pieces of typewritten copy lay on the advertising manager's desk.

He pushed one of them towards the radio man. "There's our middle announcement for to-morrow night's program," he said. "It's longer than the ones we've been using, but it's what we want. I've spent three days getting some real selling talk into it. It's been O.K.'d by the sales manager and four vice-presidents—and I want our announcer to read it as it is, without changing a comma."

The radio man picked up the copy, glanced quickly through the five hundred typewritten words. "You're sure you want to use this?" he queried.

"Absolutely!" the advertising manager replied. He looked down at the other piece of copy on his desk before he continued. "This announcement you've written for us is all right, as far as it goes, but it isn't real selling stuff. It just suggests an idea. It's a caption for a good piece of copy, that's about all."

"Of course it is," the radio man answered. "That's

¹ Radio Bureau, Batten, Barton, Durstine and Osborn, Inc.

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just what it should be. In a network radio program, there isn't time for anything more."

It was the advertising manager's turn, and he played his ace. "There isn't time!" he ejaculated. "Listen—we're buying thirty minutes on a big chain of radio stations—we're hiring a good orchestra—and you tell me we can't take time from our musical program for a three-minute announcement about our product!" He sat back, satisfied that his ace lay on the table—that in a moment he would pick up the trick that would give him game and rubber.

But the radio man was preparing to trump the ace. "You're buying a half-hour on forty-five stations," he remarked. "All right. Let me ask you something. Suppose you had bought forty-five expensive outdoor display locations. Then suppose you'd hired a high-priced artist to do a knock-out illustration for you. After he got through, would you try to jam five hundred words of selling copy on those boards?"

The advertising manager opened his mouth, to speak or to gasp—but the radio man kept on talking. "Think it over," he advised. "The entertainment part of a broadcasting program—in your case, the music—is really the illustration of your radio advertisement. Your commercial announcements are the actual copy. And your radio program doesn't get any more concentrated attention than a good outdoor display does. The air isn't any place for long, detailed, reason-why selling copy, because it won't register. That's what I meant when I said there wasn't time for this announcement you've written. It won't mean a thing to your listeners. They won't absorb it. Radio's a good deal like outdoor advertising. You

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can suggest sales ideas and plug the name of your product. And that's about all the average listener's ear will convey to his mind. Any complicated merchandising talk about your product is wasted. That's why I think that middle announcement I've written is more effective than this one you've given me."

The following evening, the commercial radio program in question carried as its middle announcement the short, terse, sales-suggestive piece of copy prepared by the agency's radio man. The advertising manager had gone to bat with the sales manager and the four vice-presidents and won them over to the radio man's ideas.

This conversation isn't exaggerated. It isn't unusual. Scenes similar to this have occurred in a good many advertising manager's offices during the past few years. With the great growth of broadcast advertising, it has taken time and effort to make advertisers realize that radio really requires a new technic in copy writing.

Because it appeals to the ear alone, and because the ear as a sense organ has never been educated as the eye has been, radio advertising copy must be more indirect than any other sort of printed publicity. A comparison of broadcasting with the different forms of printed advertising shows that radio most closely resembles outdoor advertising because the sense-impression it can register on the prospect is a fleeting one. True, a million listeners may be tuned to a network program, but the amount of material you can make their minds absorb and transmit to their brains at any one time is comparable with that which can be embodied in a good outdoor display.

Commercial radio broadcasting might well be termed "indoor advertising." Some sort of entertainment—

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comparable with a striking illustration—must be used as an attraction to induce listeners to tune in the program in the first place. This attention-compelling feature may be a good orchestra, an outstanding vocal or instrumental soloist, a good dramatic entertainment of almost any sort, a noted personality or a famous name, or a stunt broadcast of some kind.

The program's selling copy or commercial announcements must be simply worded, interesting, long enough to suggest the desirability of owning or using the product—short enough so that no listener will prove he is bored by switching to some other program. Above all, these announcements must be written in conversational style. They must talk to people as they are accustomed to being talked to. They must sound as though the person who reads them were actually speaking them—not as though he were reading typewritten copy.

In this last requirement many commercial announcements fall down. Writing for the ear differs materially from writing for the eye. And because practically all writing in the past has been for the eye alone, or for the ear and eye combined, most writers encounter difficulty in putting their thoughts into successful radio copy.

The average writer considers his work as it looks on paper—as his eye transmits it directly to his brain, without his ear sensing the audible sounds of the words. The experienced radio writer may read his copy silently from paper, but what his brain absorbs is the sound of the words. Whether he reads his copy aloud or not, he has developed an ear-mindedness which enables him to know how his material will sound when it emanates from loud speakers in millions of homes.

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Experienced advertising copywriters who are trying their hand at radio would do well to dictate their copy, rather than write it on paper. Then, whether they use a stenographer or a dictaphone, they can listen to the copy afterwards, without seeing the actual typed words. This process enables them to criticize their own work intelligently, but the opinions of other people will probably be found even more helpful.

If your office boy, a stenographer other than your own, the porter who moves desks around your office and two of your friends' wives can understand every idea you have put into your radio copy, merely from having it read to them, then probably every listener who hears it over the air will grasp what you were trying to say.

If any portion of your copy is vague to any of these critics, simplify it. Change three-syllable words to two-syllable equivalents, twos to ones, eliminate words which look well in print and substitute those which sound crisp and lively when read aloud; cut down the length of sentences, repeat key words and key phrases where you have used indefinite pronouns, delete all alliteration, try to eliminate all "s" and "f" sounds, then all possible "m" and "n" sounds—in every possible way endeavor to develop conversational style rather than prose style.

Good radio copy will never look well on paper. It usually appears "over-written," because it must be redundant to a certain degree. Repetition of words and phrases is almost always necessary, in order that no listener may lose the sense of an announcement before it is finished. Copy for the air must be composed in extremely simple style, so that no listener can fail to grasp your full meaning. And in this connection, remember

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that part of the success of radio advertising is undoubtedly due to the fact that broadcasting enables you to reach a great number of illiterates who could never read your printed advertising copy, or who would never take the trouble to decipher it.

Next to the possibility of boring your listeners, probably the most common pitfall of radio copy is talking down to a portion of the audience. Nothing will make a tuner-in twirl his dial more quickly than the impression that some commercial concern, through the voice of a radio announcer, is high-hatting him.

Akin to high-hatting your listeners is the bad habit of patting your product, or your program, on the back. This is natural, probably, with the average advertising copywriter. To him, while he is writing copy for it, there is only one product. Not only are there no competing products—there are no other products of any kind.

Similarly, when he turns radio writer, there is only one product—and only one radio program. He unconsciously adopts the attitude that the radio audience of the United States has been waiting breathlessly for a week to hear the one particular fifteen-minute program for which he is writing the announcements. And whereas in print his one-product attitude has made his copy better, more vigorous and more productive, the same state of mind makes his output laughable when it bobs up in the average home after dinner, via the radio route.

People have been educated for centuries to believe what they see in print. The process begins with the first reader put into a child's hands. It continues all his life, receiving daily boosts from his morning and evening newspapers. The very fact that advertising copy is printed

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lends it a sincere appearance. Any size or style of type seems to stamp a statement as truth.

But when a radio announcer starts reading the script for a commercial program, his words do not bear the sanctity of type. His statements are those of a mere man—an unseen voice out of the nowhere into the living room, but nevertheless a man—a fallible creature—a person whose words are open to question by any one who hears him.

And when the commercial announcements he is reading contain bold statements, superlatives, dearly bought testimonials or hard-to-prove facts, the radio listener of average intelligence sniffs, chuckles or samples another program. It is astonishing how exaggerated and ridiculous an extravagant claim for a product sounds over the air. Try it and hear for yourself.

Every word the announcer is reading may be the whole truth. Perhaps the product is that good—really and truly. But without the time or the opportunity—or the attention on the part of listeners—to back up every statement, broadcasting provides a very expensive medium of advertising for the advertiser who wishes to superlative-ize his product.

Better to say half the truth—10 per cent of it, perhaps—and be believed, than to speak it out boldly in its entirety and have your listeners snicker and fail to believe you.

Mechanically, that is about all there is to writing radio copy. The ability to turn out copy that sounds sincere—that suggests buying the product—lies in writing a simple, conversational style, and in developing that style through constant practice and listening to the copy

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after it is written. There are fine points of technic, yes, but any writer of average intelligence will invent his own as he progresses. Writing for radio is such a new development that any writer of average ability who will concentrate on his specialized form of copy will soon develop an individual style which will be effective.

Over-punctuation of copy will help the person who is going to read it. Use four times as many commas as even your most painstaking English professor taught you to use, and wherever there is a natural pause in a sentence longer than a comma would indicate—use a dash. Remember that the announcer who reads your stuff has to breathe once in a while. Space your statements so that his breathing will be natural.

Keep your sentences short. Forget all you ever learned about the rules of syntax. You don't have to be able to diagram a radio announcement for it to be effective. Pile phrase on phrase and forget a verb in a sentence now and then. Remember that a series of high-priced adjectives means nothing when it is heard over the air. In other words, make your radio copy "talky." Make it sound as though a thought had suddenly occurred to the announcer, and he was voicing it in informal, conversational American, as he would if he were sitting in an average home, chatting with three or four members of an average family.

The matters of developing a radio program idea, of building the entertainment portion of the program and of shaping the program along merchandising lines are considered in other chapters of this volume. But in this short discussion of radio copy, it seems necessary to stress the fact that the copy portion of any radio program must

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be in tone with the entertainment portion if the whole program is to accomplish its objective.

Naturally, a certain dignity must run through all the announcements in a program which features a symphony orchestra. On the other hand, a program of dance music by a "hot" band will be more effective if the announcements of each number and the commercial announcement are treated in a lighter vein. Politely kidding the product may be good for the listener in a certain type of program. Most certainly, it will be good for the manufacturers of the product.

Radio is the one form of advertising in which the average advertiser will gain the most from informality—from slipping a smoking jacket, or even a bathrobe, over his stiffly starched shirt. Remember that a whole lot of your listeners have their shoes off—and some of 'em don't own a pair of slippers!

Every one who tackles radio writing—or any other branch of broadcasting—will soon encounter one certain mystic word. It is whispered in the corners of control booths—mumbled over the voodoo cauldrons of microphones, mixing panels and monk's cloth. Whenever you observe two radio people conversing in low tones and notice one of them reverently bow his head and murmur three syllables, you can be positive he has just uttered the mumbo-jumbo word of radio—"showmanship."

Ever since broadcasting began, broken-down vaudeville actors and ex-directors of ex-little theaters have been ranting that radio needed showmen. Unsuccessful people from the stage, ten years after they should have been successful, have sniffed at advertising agencies, broadcasting companies, radio stations and radio program

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agencies, claiming that broadcasting in general, and commercial broadcasting in particular, lacked this certain mystical element—"showmanship."

But commercial broadcasting programs have continued to blunder ahead, with few of these "showmanship" experts finding permanent paying positions in the ranks of the radio employed. And gradually radio has killed vaudeville, ruined the road for dramatic companies, well-nigh consumed the concert business—teased and tormented the talkies.

Has this great entertainment enterprise we know as radio brought about these results without showmanship? Certainly not. But showmanship of the sort radio has needed and has utilized since its beginning hasn't been provided by the type of people who have been most critical of showmanship standards in broadcasting.

Radio showmanship, like radio writing, is a new development—a development which has come about through sifting an immense quantity of ideas through the sieve of radio requirements. Bit by bit, the old tricks of stage, silent movie, concert, vaudeville and burlesque technic have been brought face to face with the microphone. Many of these pet devices from other entertainment mediums have been discarded as not suiting the requirements of broadcasting. Many others have been adapted—given ear appeal, instead of eye appeal—and have proved even more effective in broadcasting than in their original form. In addition, radio has developed many of its own tricks of presentation—bits of technic which are essentially radio, effective in this new, blind medium of entertainment and nowhere else.

After all, showmanship is only brains plus imagination,

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plus the bravery to try something new. Combined, these qualities boil down to an active sense of the dramatic and an ability to dramatize even commonplace things. These qualities, the radio business has always possessed—and the advertising business has contributed its full share of them to broadcasting. Witness the immense strides made in radio entertainment since the entrance of the advertising element.

Brains—imagination—bravery—dramatic instinct and ability. Where will you find these qualities more necessary than in the advertising business? A successful advertising copywriter must possess all of them. If he isn't a dramatist—if he isn't a showman—he can't be a good copywriter, or a good advertising man.

The chatter about showmanship in radio continues—and every day, at their own desks and in the radio studios, advertising men continue to bring to radio the sort of showmanship radio requires. For after all, these advertising men are experienced showmanship experts. They are the chaps who have spent years dramatizing a bar of soap, injecting romance into plumbing fixtures, making your wife cry because she hasn't a new mechanical refrigerator or the latest type oil burner.

They have tackled commercial broadcasting with the same spirit which marked their entrance into the other specialized fields of advertising. At the outset, they have been quiet, willing, eager to learn. They have analyzed what they discovered as they went along. They have spent plenty of time in experimentation, and in the process they have branded as false many of the fetishes which older entertainment mediums have bequeathed to broadcasting.

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To-day, advertising is such an essential part of the broadcasting business—the two are so successfully wedded that neither party would consider a divorce. And radio writing is an essential part of the advertising agency's service to its clients.

CHAPTER VII

HOW TO PRESENT YOUR COMMERCIAL ANNOUNCEMENTS

*Dorothy Barstow*¹

IT is with considerable misgiving that the writer of this chapter undertakes to discuss the purpose, structure, and wording of the "commercial" announcements that are the beginning and the end—and in many advertisers' eyes the entire meat—of the radio program.

For the commercial announcement is abused by everybody—by the advertiser who sponsors it, by the writer who conceives it, by the speaker who delivers it, by the listener who hears it—and it is not likely that any one person's views will be accepted as the formula by which this vexing problem can be solved.

Each participant in the development and presentation of the announcements has his own private opinion, and it goes something like this:

The advertiser says he is paying good money, and a lot of it, to get the ear of the public. He feels he is entitled to wallop that ear and expect it to come back for more. If the ear shows cauliflower tendencies so that hearing is impaired after one wallop, he'll just put more punch into the next one.

The radio man who is in the happy position of constructing sustaining programs which do not have to con-

¹ Head of Radio Department, McCann-Erickson, Inc.

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tain commercial announcements, says the ear won't wait to be walloped—or at least won't wait for wallop number two. It just goes away from there—quietly. Like the man whose only privilege is to walk out on a scolding woman.

The copywriter who is detailed to prepare copy for the announcements goes at the first one with faith and hope. He wants to make it a masterpiece, a little gem. To that end he chooses his words with thoughtful care both as to their meaning and their auricular effect. Fourteen-dollar words (as Floyd Gibbons calls them) are his meat. He writes and rewrites and reads his efforts aloud to any one in the office who will listen, holding a stop watch on himself the while.

And after he has written the six hundred and ninety-fourth announcement on the same old subject he goes out and finds him a pleasant grave among the valley-lilies. Or any place where there are no dictionaries, no thesaurus, no encyclopedias.

The speaker, and by that I mean the announcer or the character in the show to whose lot falls the delivery of the commercial announcements, merely grits his teeth and does his best to say his lines in the way that will suit everybody. The announcer or the actor is paid to do this, and in my radio experience I have found but two people—one an announcer and one an actor—who gave any outward evidence of hating the job, or rather my particular brand of commercial talk. But I have heard low mutterings and rumblings from them about commercial announcements in general. They think the public is fed up on them. They think the advertiser should entertain the public royally (at no expense to the public) and let it go

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at that. They think that anyway they could *ad lib* much better announcements, as they do on sustaining programs.

As for the public—well, what does the public think about the commercial announcements?

If we could divorce the commercial announcements from the entertainment features of the program, probably we could get a clear reaction from the public on their subject matter, style of delivery, etc. We could learn what the public wants to hear, and how best to tell them what they want to hear. But we cannot do that as most of the good stations will not accept product announcements alone in the best radio hours during the evening. Obviously this rule is made because the station or network management does not believe that the audience really cares to hear about the products, but only suffers commercial talk for the sake of hearing the entertainment offered by the sponsor.

Our understanding of the public attitude towards the announcements is clouded by two other facts. One is that some of the most popular and widely heard programs display the least taste in the wording and delivery of their announcements. The other is, that after a program has rolled up a big audience on its entertainment merits primarily, the advertiser begins to plug his commercial talk more frankly and the radio audience seems not to be offended—at least not to the extent of tuning out the program.

Let us try now to put ourselves in the place of the listening audience and consider the announcements from that position. The mass of listeners are people who live in a modest way in cities and towns and villages and on farms. They are people who work in stores and factories

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and offices; they are painters and plumbers and letter carriers and truck drivers and school-teachers and housewives who do their own work; and boys and girls going to public schools. These are the mass of listeners because these represent the bulk of the population. These are the people who buy the general advertiser's merchandise. They are the only people to be considered in building a radio program or the attendant announcements. No national advertiser of an ordinary commodity could live if he were to depend on the small group of people who represent his own class of buying power, sophistication, education, worldly experience.

The average radio listener has no chance to visit Broadway or the opera; he makes no trips to Europe, or to New York or Chicago; often he never expects to depart from his own immediate locality whether that locality is Allen Street in New York City or Gopher Prairie, Minnesota. His only entertainment, his only contact with broad general human experiences, his only chance to see the world and be taken out of his humdrum daily existence, is through the motion picture, the radio, through newspapers and magazines.

Of all these contacts which his mind and soul craves, only one is free to him. That one is radio. And radio entertainment comes to him free, we must remember, because of the commercial sponsor, the advertiser who pays the bill.

Is it any wonder, then, that the first reaction of the radio listener to your program is one of gratitude—thanks to you for giving him so much? Or that he is tolerant of your commercial talk no matter how dull it is? Or that he goes out and purchases your merchandise because

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he thinks his purchase will help keep your program on the air?

In the early days of sponsored radio programs, the public used to send money to the sponsors—odd contributions of one dollar or five dollars or twenty cents in stamps. They sent it in payment for the program. The practice is dying out as the public has become more accustomed to sponsored programs, but the underlying feeling of gratitude is surely there. It is one of the big reasons why broadcast advertising is effective as a sales medium. Naturally, no advertiser would want consciously to destroy this receptive and responsive mood of many millions of listeners (and customers).

That there is danger of destroying it is attested by the amount of criticism of commercial announcements that one hears on all sides. Yet the building of interesting announcements is not one half as difficult as the construction of new publication advertisements. For in the case of the former there are still many new ways to be tried while in the case of the latter almost every way has been tried.

As in planning any other form of advertising there are really only two basic principles on which to operate: (1) have something new to say and (2) say your old something in a new way.

The first one is easy. If the story is news all you have to do is to deliver it in an understandable voice and understandable language. The salesman's tricks have no place in the delivery of such a story, and the audience won't care two hoots whether the announcer thunders his words or croons them. Listen to this announcer:

"Here we are at Roosevelt Field. The crowds are

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milling around. Now they are craning their necks as the red and gold monoplane of Jones and Smith comes into view. The plane is circling the field. Perhaps you can hear the drone of the motors. It's coming down to a neat three-point landing. It's down. Now Jones is stepping out of the cockpit. There is Smith right behind him. The two world flyers are being carried on the shoulders of the crowd. . . .”

Simple words every one. There's no need to use any others. The audience is intent only on what is being said, not on how it is being said.

It is not often that the advertiser has this kind of message to deliver. When he does, as for instance, in announcing a new product or a new feature of his service to the customer—he would do well to state the case clearly and simply, to take whatever time is needed from his program to tell his story adequately, and above all to stop talking when there is no more to be said. Abjurations to the audience to “remember, now, what we have told you” to “be sure you get our product because no other has this feature,” etc., take all the news value from your offering and bring the listener down to earth with a thudding reminder that after all you are just trying to “sell” him something, not to tell him some news that may be useful to him.

Usually, however, the advertiser has only an old story to relate. And so he must search for new story-telling devices in order that what he says may strike the listener as of fresh importance.

For novelty effect we used to rely on catchy jingles sung by tenors or maybe quartets or trios of male voices —jingles that went like this:

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Spuds! Beets! Beans!
You get them at every grocery store,
If you don't go early there aren't any more.
You scrub them and salt them and cook them in pots,
And when daddy sees them he cries "Why there's lots
Of Spuds! Beets! Beans!"

That was the nursery stage of radio announcements.
We're outgrowing it.

In fact, we are getting stronger and more adventurous every day in our handling of these all-imporant product stories. There are times, for example, when we have the modesty merely to say in a dignified manner: "We are about to present the XYZ Radio Recital." Times when we have the grace to omit the commercial closing at the end of the program that winds up with the singing of the Doxology, times when we have the wit to let the hero who has just knocked the villain for a loop complete the advertising message quite simply by ordering around a tube of a "Vaseline" jelly for the victim's wounds.

As a matter of fact, there is no particular reason why commercial announcements should be placed fore and aft of the program. That system was devised in the days when nearly every program was a musical ensemble. Now that so many programs are novelties of one sort or another, the most effective advertising stories can often be incorporated somewhere else in the program or at least introduced in a manner that ties them to the program. There was a series of famous detective stories that were told over the coffee cups, the coffee of course being the sponsor's product. Full details were given of how to make the coffee and of its delightful flavor. The scheme here was a good one and reasonably natural. Perhaps

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there was too little variation in what was said, but the manner of the telling was agreeable enough.

There is a one-man show advertising a variety of products chiefly appealing to children in which the product talk is part of the entertainment, to the extreme delight of the child audience which loves its Uncle Don enough to like anything he says.

There is a series of small town sketches in which all the announcements—including the commercial talk—are handled by one or another of the town's citizens speaking in character. Of them all, the audience loves best a young girl; there is some kind of magic in this girl's personality that gets over. And yet they say the public dislikes women's voices on the air. The audience hangs on her every word—and that is something to accomplish with commercial talk. They write her thousands of suggestions for uses for her product, or for ways to tell her product story. In other words, the audience actually likes the advertising. Yet analysis would show a good deal more product talk in this program than in almost any other you could name.

By contrast I think of another program for a detective story magazine in which the "Shadow" delivered a most interesting and amusing final admonition to the listener to get the magazine and learn more. And the whole effect of this clever ending was anticlimaxed by an ordinary commercial announcement which followed.

There is no one formula or procedure for constructing radio announcements. Every case is an individual one dependent on the nature of the program, the product, and the audience one wishes to reach. But there is a multitude of ways to present the product story, and the trend

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is distinctly towards incorporating more interest into it. Probably we would have gone a lot further in this direction if the times had been different. When the cold wind of adversity blows we scuttle quickly to the shelter of precedent.

We pull out the bag of old tricks. Contests, prizes, bonuses, big talk. Most of them are shabby and outmoded but we are familiar with them, we remember that they once worked, and we expect them to do equally well by us again.

All too rarely is the advertiser's point of view as unself-conscious as that of the customer. He is partial to his product. He has put his whole life into it. He begins to consider it of more value to the customer than it really is. He begins to get impatient with the indifference of the public. So he raises his voice and shouts, or he uses too grandiloquent language, or he invents pseudo-scientific phrases that have no meaning to the customer's simple ears. There was a famous publication campaign in advertising history in which one such phrase became the keynote. It got into the language to such an extent that there was a great scramble among the other advertisers to find something like it. But I'm sure the familiar human situations and the realistic pictures of people that were accompanying features of this campaign played a much bigger part in its success than the mere use of the word itself.

The most popular of all radio programs to-day owes its success to this same human quality. It is amusing, yes. But that is so much velvet. The real underlying reason why one can walk a full block's distance each evening down any street in America, and never miss a word of this

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program, is because we have become so attached to these two simple souls that we follow their trials and tribulations with affectionate interest.

In mentioning the entertainment part of this program I am not departing from the subject in hand but only using it as an illustration of the point that man's favorite subject is himself as demonstrated by his liking to hear the human experiences of others.

Radio is at its best in two fields—disseminating news and giving a very wide assortment of entertainment to suit all tastes. People who don't care for radio under other circumstances will use it to get first-hand news of the prize fight, the great political conventions, or the results of the Kentucky Derby. Those who dislike Broadway, or think the opera is old-fashioned, or consider the ordinary talking picture silly, or would not be found dead in a speakeasy, can still find something or other to amuse themselves on the radio. Even those who find books a bore and conversation a lost art will enjoy stories and other people's chatter as it comes to them over the air.

And so, for the average advertised commodity, commercial announcements can be either newsy or entertaining with some degree of certainty that they will get a pleasant reception from the radio audience. Preaching and lecturing are forms of exposition that can well be left to more weighty subjects than chewing gum and soap chips; ballyhoo inspires more suspicion than confidence; good taste offends nobody; and as my parting shot for to-day—the opinion of the man in the street is worth two opinions in the board room.

CHAPTER VIII

RADIO PRODUCTION

*Robert A. Simon*¹

TWO executives were arguing about their company's radio program.

"There's something radically wrong with it," said one.

"There can't be," objected the other. "We have a great orchestra. We have famous guest artists. And every one likes our announcer."

"All the same," said the first executive, "the program doesn't *sound* like anything."

Probably the trouble with this program could have been diagnosed in one word: production. The elements of an effective air show were present, but they never had been blended to make a performance. The program had been put on the air; but it had not been produced.

Production is the business of translating your radio program into sound. It is not an art, although observance of literary and musical niceties is desirable. It is not a science, although there are a few principles that may guide the production man in his job. The production man must take his script and his talent and persuade them to emerge through the loudspeaker as they sounded in the client's internal ear. And that, *mes amis*, is business!

A production man need not be an engineer by profes-

¹ J. Walter Thompson Company.

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sion, but it is fatal for him to be an engineer by halves. The station in which your program originates supplies the services of skilled workers who know the mysteries of broadcasting paraphernalia. If your production man thinks, for instance, that an orchestra is too powerful for a solo voice, he may consult with the engineer to find a method for correcting the discrepancy. If, however, your production man attempts to remedy matters with little lectures about radio activity or the Einstein theory, he merely adds to the atmospheric disturbance. Rarely can unsatisfactory sounds be charged to equipment; almost invariably they may be traced to incorrect set-up.

Set-up is the placement of performers and microphones to obtain the maximum of faithfulness in reproduction. Many production men have reduced set-up to a routine, but adherence to any routine necessitates the sacrifice of quality for the sake of convenience. When there is an orchestra in the studio, it is simple enough to place the strings in the first row, the winds in the second, the brasses in the third and the percussion in the fourth. This arrangement, which puts the instruments before the microphone in inverse proportion to their penetrating characteristics, is reasonably certain to effect an approximation of blended orchestral tone. You can't go completely wrong with it, and yet . . .

A symphony orchestra with a full complement of musicians includes about seventy strings. A radio orchestra of twenty-four includes only seven or eight. Frequently there is only one second violin and only one viola to supply the important "middle" for a string section. The production man must design his set-up to compensate for this unbalanced instrumentation, especially when the

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scoring is a reduction, but if he attempts to build up string tone by bringing his fiddle almost into the microphone, there will be a shrill, strident quality. All of the instruments must be placed strategically so that the strings retain their beauty without undue loss of power. Some producers use a second microphone to pick up the strings . . . an apparently rational procedure which often flattens out the tone of the orchestra as a unit or gives the effect of two orchestras in different parts of the room. If the conformation of the studio makes it possible to pick up the entertainment with only one microphone, let the other microphones be regarded only as reserves. Every microphone supplies a noise of its own; the more microphones, the more extraneous noises.

Frequently I have worked out a set-up which seemed perfect for a given orchestral unit, only to discover that subsequently it no longer yielded sufficient richness or roundness of tone, or that certain instruments had become strangely faint. Sometimes atmospheric conditions in the studio accounted for these acoustic vagaries. At other times, the deviations were due to new men in the band or even new instruments. I know of one tuba player who plays so lightly that he must be placed on a line with the violins; another booms so lustily that he must be deposited far back, with the percussion. When Bauch-schneider is in your orchestra, the set-up you designed for Pisangelo won't work! There is a violinist who owns several fiddles, one of which is valued at \$15,000 and bears a famous name. Oddly enough, this glamorous instrument has a peculiar tone which registers weakly on the microphone. Another of his violins is worth about \$35 and comes through with extraordinary beauty and

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power. When the artist plays his \$35 bargain basement masterpiece we have to move him away from the microphone so that our string section doesn't sound like a solo; when the old Italian violin has its turn, we place the maestro a few paces ahead of his colleagues. When something sounds unusual, it's a good idea to investigate the presence of a new instrument somewhere in the ensemble.

I have gone into this detail to indicate how important one factor may be in the set-up of an orchestra, but there are dozens of others. It may be necessary to have a solo clarinet stand up to make audible a certain passage; it may be imperative to have a muted trumpet confide his wah wahs directly to the microphone; it may be worth while to place a quartet of saxophones on a platform at an angle of 45 degrees to the microphone. As for pianos . . . !

Singers and speakers cannot be broadcast by observing a code. Perhaps the most popular of all radio sopranos achieves her triumphs by standing within two inches of the microphone and intoning almost inaudibly. A famous crooner stands slightly to one side and murmurs so gently that you can't hear him two feet away. One of the greatest of operatic tenors sounds best when he is three feet away and singing *across* the microphone rather than *into* it. Another comes through magnificently when he sings a bit above the microphone. The most eccentric technic I have observed is that of a soprano whose voice sounds hard unless her microphone is near a wall. She sings into the wall, and somehow the result is a clear, mellow tone. Speakers, of course, are not so difficult to reproduce as singers, but often there is a deal of juggling

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required before the enunciation comes through with maximum clarity.

Musical programs (and all others) invariably present timing difficulties, and it is the producer's responsibility to confine the offering within the period for which the client has paid. This is not too simple a task. The program that fits exactly into its allotted time at the first rehearsal occurs accidentally. Only a time chart and a stop watch can tell the production man whether his show will be five minutes too long or three minutes too short. He must know where to cut or insert . . . and what. Certain studio-broken conductors are capable of making their own emendations, but in most instances, the producer must assist in revising the program. Only too frequently, the producer faced with an overlong program, attempts to put the time back in joint with an assortment of small excisions in a variety of numbers in the hope of bringing his entertainment down exactly to the allowance. The upshot usually is that the last item on the bill must be hurried, and it sounds not only as if the orchestra were trying to catch a train but as if it were the train itself. A wise producer leaves sufficient leeway for the "stretching" which is inevitable when the conductor knows that he is playing for invisible millions (hope springs eternal) and grows expansive in his tempi. It is no great task to draw out a program that is thirty seconds short; a program that is thirty seconds long is likely to be cut off abruptly by the station, and then there is acute grief for all hands. Radio annihilates space, but time annihilates many a radio producer.

Too few production men remember that radio drama is not intended for a large theater in which broad strokes

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only will reach the last rows. They forget that radio has its own idiom, that a play on the air is not seen but eavesdropped. The first thing to consider when a radio sketch is rehearsed is the fact that the audience, if it listens at all, listens intently. It is impossible to listen to radio drama casually, as one might listen to dance music. Any one who pays attention to a radio drama gives to it a concentrated aural attention which he does not bestow on a stage piece or a talkie. His ears compensate instinctively the missing physical action . . . and any exaggeration in speech becomes far more obvious than it would if the listener could see the show. Naturalness is the desideratum. Underplaying frequently is advisable, for it is much better to compel your listener to "reach" for the entertainment than to hit him over the head with it.

The employment of sound effects rests with the production man, and here the best practice is that of Mr. Abbott K. Spencer, a singularly skilled director, who holds that sound effects should be brought into action only when their absence would be ludicrous. If a character says, "Let's go into the next room," nothing is gained by elaborate clankings, rattlings and slammings to indicate the action. If, however, the same character announces his intention of smashing a window, and makes good his promise, the sound must be transmitted. Generally speaking, the director who permits his actors to turn a domestic skit into "The Lady of Lyons" is the one who has telephone bells sound like fire alarms, typewriters detonate like riveting machines, and rain fall like bricks. Sometimes I think that he produces best who produces least.

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Don't let anybody convince you that the creation or operation of a sound effect has to be a devious maneuver. Most of the "large" effects, such as trains, waterfalls and automobiles can be had ready-made. If the station permits it, use the sound effect records which may be purchased for a few dollars. Small effects . . . a man drinking water, the clash of swords, tearing of paper and the like are produced most faithfully by the rather exotic device of having a man drink water, two swords clashing, and tearing paper.

It is part of the producer's duty to supervise the delivery of commercial announcements, and this is of no small consequence. After all, the commercial announcement is the part of the program which justifies the sponsor's investment in time and talent, and the financial success of the hour may hinge entirely on the few minutes which are devoted to the product. It is not enough that the text be read correctly and pronounced accurately. It must be sold, and the production man must work with his announcer until the commercial announcement becomes a persuasive appeal. He is responsible for the interpretation of the text which is designed to promote sales. A production man who does not regard the commercial announcement as the *raison d'être* for the broadcast, who does not treat it at least as sympathetically as he does the music or the dramatics is not fulfilling his obligation to his client.

So far, I have touched on two elements in radio production: mechanics and interpretation. There are two others: pace and diplomacy . . . and these are far more difficult to acquire than the first two.

Pace is not speed. It is movement. A radio program

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must have an initial impetus to capture attention and it must maintain its activity. It cannot begin rapidly, lag, stop, pick itself up again, hurry and drop once more. Everything must blend smoothly into everything else. A program may move at high tension throughout, or it may proceed with leisure . . . but it must go on without jerks, without bewildering bounces from mood to mood. Even a musical program which swings from allegros to adagios requires connecting links in the form of well-timed announcements or appropriate modulations. Every correctly constructed program has an underlying rhythm which the production manager must recognize and hold intact. Often, when the script or the sequence of musical numbers is maladroit, the director must reshuffle his material to establish a rhythm. But without rhythm there can be no unity of impression, and without unity of impression there is little by which the listener can recall the program.

Your production man may be a master of mechanics, a subtle interpreter of script, a sensitive worker in pace and still be a failure, for he may be deficient in the fourth dimension of radio presentation . . . diplomacy. Clients, agency representatives, network officials, musicians and others contribute their thoughts to a program when it is in the process of construction, but when it arrives in the studio for rehearsal and performance, the production man is the plenipotentiary who must fuse all of these frequently divergent ideas into an entity that combines entertainment with sales persuasion. He must win the coöperation of engineers and station production men. He must have the respect of his talent. He must pour oil on troubled waters and water on overheated participants.

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Young production men usually rush from place to place as if the soles of their feet were afire. They leap at the musical director while he is conducting and whisper to him that he is twenty seconds behind time. They shove actors closer to the microphone and pull singers away from it. They belabor the engineer with commands to "raise the level" or to "bring in more brass." They brandish a stop watch in the faces of musicians and actors as if it were a subpoena. A production man of this variety becomes, like Gilbert's King Gama, a most disagreeable man and he can't guess why!

Perhaps the most severe strain on a production man's diplomacy is the celebrated guest artist, who may be an opera singer, a musical comedy star or a public eminence. Guest artists, unless they appear on radio programs so often that their innocence has been corrupted, are likely to be nervous. I know a production man whose technic for dealing with a jumpy guest is to tell him that John McCormack almost died of fright the first time he faced a microphone and that somebody else fainted at the close of his first broadcast. Another production man overwhelms renowned newcomers with a scowl and the dictum that "This isn't like anything you've ever done, so just watch me." Still another seems unable to recall anybody's last name. That, at least, may be the explanation for his habit of addressing the great folk whom he never has seen before by their first names.

The fact that the program must be completed within a strictly circumscribed period creates a degree of tension, even in the most experienced producer, but there is no necessity for additional agitation. Frivolity in a studio is not especially helpful, but it is better than an imper-

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sonation of Laocoön struggling with the serpents. The most successful frame of mind for a production man is: "Here's what we have to do. Let's do it with a minimum of fuss." Correct preparation is the best insurance against mishaps, but if anything goes awry when the program is on the air, panic cannot undo the blunder . . . and it leads to others. The production man who is *fortiter in res, suaviter in modo*, rarely suffers from things going awry.

It may be asked why an advertising agency should maintain a radio production staff. Is it not possible to delegate this work to the station in whose studio the program is performed? It is possible, of course, and in many instances the work will be done adequately. And yet . . . a radio program is the expression of a client's campaign. It should be produced by some one who is thoroughly in sympathy with the client's objectives, some one who knows the client's requirements more intimately than an outsider, however well equipped he may be. It is a service which every agency must be prepared to perform. The agency may receive assistance from a broadcasting company, but the responsibility for the program is that of the advertiser's own agent.

From an advertising point of view, the production man is virtually a radio contact man . . . a contact man who, for the period that the program is being broadcast, becomes "the works." He is no engineer, but he must know the instruments with which the program is transmitted; he is no musician, but he must know the ways of music and musicians; he is no dramatist, but he must know how to achieve drama; he is no salesman, but

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he must know how goods are sold on the air; he is no celebrity, but he must know how to deal on even terms with the famous.

To the client, the production man is the broadcasting system; to the broadcasting system, he is the client. And to his agency, he may be the source of constant turmoil or the assurance of incredible tranquillity.

CHAPTER IX

CHECKING RESULTS

*Richard Compton*¹

THIS chapter suggests a number of ways to check the results of radio programs. I put them forth, however, as rough and ready, not mathematically accurate guides.

Nor do I wish to imply that these methods can be substituted for creative radio ability and sound advertising and broadcasting judgment. It is pretty well understood, I suppose, that radio advertising cannot be run with a slide rule; it is apparent that changes in entertainment and music and listening habits are about as frequent as changes in women's hats. What we found out in 1931 may be a poor guide in 1932.

We are discussing two kinds of radio results: listening results and sales results. The two may or may not parallel each other. Because your radio program gets a wide listening doesn't mean that it is making heavy sales. Getting people to listen and getting people to buy may be vastly different things.

There is an established service for checking listening results which should be mentioned here—the Crossley Listening Reports. Agencies and advertisers have in these reports the results of periodic, thorough and ex-

¹ The Blackman Company.

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tensive surveys of the listening preferences of the radio audience. They are made primarily for the members of the Association of National Advertisers, but they are available to any one on the payment of a fee.

These reports are a coöperative effort to learn what programs people listen to, in the cities and in the out-lying areas, in the morning, afternoon and evening. Thousands of set owners are asked what programs they listened to the day before. The answers must be specific to be recorded, and the questions are in no way leading. Answers from every district are tabulated, sent to headquarters and issued in periodic reports. A subscriber, therefore, has the opportunity to learn whether a program is increasing or decreasing in popularity. The tabulating is as nearly scientific as statistics in radio can be. The result gives that proportion of listeners you actually get out of those you might have gotten if all the sets in your area were tuned into your program.

Some advertisers feel that no such method can be scientifically accurate. Probably it cannot be. The point is that the results are doubtless relatively accurate. In all probability these results enable you to learn periodically whether your listening is going up or down; the relation of your summer audience to your winter audience; the effect of daylight saving time on your listening; how you stand in relation to your competitors—and the answers to thirty or forty other questions. There may be other similar devices offered, but they have not come to my attention.

The following methods for checking by the individual company are suggested as feasible for the average advertiser able to support any kind of widespread radio effort.

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WHAT GOSSIP IN THE HOME MAY SHOW

One large advertising agency wanted to know more about morning listening habits. It got hold of an experienced woman investigator with an appealing smile and a fine personality and told her to go out and gossip with several thousand women. When she announced her errand at the door, a large proportion of the women said, "Come right in and sit down." They wanted to talk about radio and they did at great length. They talked about what they liked and what they didn't like, and why. They talked about their housekeeping habits in relation to their listening habits. They talked about their husband's listening habits and the listening habits of their sons and daughters and sons-in-law and daughters-in-law. What the advertising agency found out is confidential, and anybody else who wants to do what they did would probably find out as many valuable things as they did.

PERIODIC AUDIENCE TESTERS

One manufacturer has had a daytime program that has been running for about two years. Every six weeks regularly he offers either an exercise chart or a diet chart. He offers these two because they are sure-fire reply-bringers. He keeps a chart of the replies received. They give him, he feels, a pretty fair indication of the ups and downs of his listening.

ISOLATING RADIO TERRITORIES

A manufacturer of a packaged product is able, by the nature of his selling, to isolate his sales, section by section. His advertising prescription is about the same for

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all sections with the exception that some sections have the one added ingredient of radio.

Periodically he compares radio and non-radio sections. The actual sales figures give him, he feels sure, fairly accurate guides to the effect of radio on his sales.

TELEPHONE CALLS WHILE YOUR PROGRAM IS ON

This is simplicity itself, and one manufacturer believes accuracy itself. In six different points of the country he periodically puts a battery of girls to work on a battery of telephones. During the period his program is on, they call up homes. The girls ask two questions:

"Are you listening to your radio?"

"To what program are you listening?"

This costs money. The manufacturer says it has been worth it.

FAVORITE STATION TABULATIONS

Numerous tabulations are being issued on favorite stations. If your program is on Station A in Chicago, and Station A has twice the listening of Station B, that means something.

Caution: Look at favorite station tabulations with a suspicious eye. Ask to see the questionnaire that got the information. Check the tabulations.

WHAT DO DEALERS SAY?

Consumers seem to be more vocal about desires inspired by radio than desires inspired by other forms of advertising. Lots of people come into stores and say, "I heard about so-and-so over the radio. Have you got it?" Dealers, being largely radio listeners themselves, seem to

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remember these comments. Some time ago an antiseptic company announced its product over the radio. Previously they had supplied most dealers with three bottles. An advertising agency sent investigators around the next day to see if the first radio announcement had been effective in removing the first stock. The results were amazing. The program which went on at seven o'clock had, in many places, cleaned out the preliminary stock by nine o'clock.

Maybe your dealers can tell you something about the selling results of your radio program.

PERIODIC CONTESTS

A manufacturer with a new radio program is planning to run a certain contest during the first week of every month. The terms of the contest will be identical each week.

Taking into account rather well-known variations in summer and in cold weather listening, he expects to have a periodic and fairly accurate check on the size of his audience.

TEST PROGRAM ON ONE STATION

A manufacturer spends about \$400,000 in magazine advertising and has done so for years. This is his only advertising effort. He is considering taking \$100,000 of this and putting it into radio but he wants to know in advance whether the new prescription will be better than the old prescription. He plans to put his program, a relatively inexpensive daytime program, on one station and watch sales for six months. He expects a fairly conclusive answer.

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Another manufacturer about a year ago received a striking demonstration of the effectiveness of a certain type of morning radio talk. He had a group of stations up and down the Pacific Coast. One small area, however, was dead. To please a favorite salesman and against his better judgment he ran a regular morning talk on this small station. The salesman in his enthusiasm announced a special combination price offer in a certain large store. (This is something that couldn't be done over a chain.) The radio station was about half an hour by car from the store. At the conclusion of the talk the salesman rushed back to the store to find that the twenty-five special assortments he had personally packed had already been sold out.

A drug company maintains a few stock-checkers. For years these stock-checkers have worked in the following manner:

They would go into a town in which a trial newspaper campaign was about to break. They would carefully check the stocks in a selected group of stores. They would take a comparable town near-by and do the same thing. Then, for a period of weeks they would check the stocks in the advertised and non-advertised town. This same drug company is now contemplating a radio campaign. They are following the newspaper checking procedure in similar towns. As they will be on a chain, the nature of their hook-up has forced them to select as an unadvertised town one a thousand miles distant from the advertised town. This should give a measure of the sales effectiveness of radio.

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SEND FOR A COUPON GOOD FOR MERCHANDISE

One radio advertiser periodically offers a coupon redeemable at the grocery store. He keeps a chart of results. This chart is a guide to his audience.

WHEN DID HOUSEKEEPERS CHANGE?

One research man has considerable evidence that housekeepers can remember, say for two months back, pretty accurately when they changed over from one product to another. He checks the effectiveness of radio in this way:

He calls on say five hundred women in a non-radio town. All the women are in about the same economic class. He asks, "What brand of 'X' do you use? When did you start to use this?"

He calls on about five hundred similarly situated women in a radio town. He asks, "What brand of 'X' do you use? When did you start to use this brand?"

The advertising prescription in general is the same for the two towns with the exception of radio and increased recent usage in the radio town indicates the effectiveness of radio.

NEWSPAPER CONSUMERS' SURVEY

In one middle western town a newspaper has for many years made an annual survey of the home usage of many branded advertised products.

Assuming you have a radio program in this town and lack a radio program in a somewhat similar town, their annual check should give you some light on the effectiveness of your program.

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RADIO PRODIGIES

Those who are interested in the effects of radio are referred to several businesses which have grown rapidly on a diet exclusively of radio.

There is a well-known company in a highly competitive field which started out with a small appropriation on one radio station. In about three years they have grown from a small company to a large company. The only form of advertising they have ever indulged in is radio. They have no doubts of the effectiveness of radio.

If yours is a new company, or a company which has never advertised and you are interested in radio advertising, about the surest way to find out whether or not it is effective is to buy a little, use it and watch your business.

THE FAVORITE PROGRAM QUESTIONNAIRE METHOD

A manufacturer was on a farm network. There were no reports of farm listening. He wanted to check his program. He sent out a questionnaire, listing about twelve well-known and little-known programs. His program was sandwiched into the middle. He got a fairly accurate gauge of the interest shown in his program relative to the interest shown in other programs.

CHAPTER X

ELECTRICAL TRANSCRIPTIONS

*M. A. Hollinshead*¹

EVERYBODY in the advertising world knows the difference between the two types of radio broadcasting, because it is our business to do so. We understand that the electrical principles are alike in both instances. In a direct broadcast—that is with live talent in front of the microphone—the sound waves are converted into electrical impulses and are *instantly* transmitted to the listener. In a recorded program, the sound waves are converted into electrical impulse in the *same* way but the transmission of the program to the listener is simply *delayed*. The sound of the speaker's voice in front of the microphone in the studio passes through over *fifty* changes before it emerges as sound from the loud-speaker in your home and yet the introduction of electrical transcription adds only two more changes to the fifty. These two changes take care of the delay between the singing of the song in front of the microphone and our hearing of the song a week, a month, or a year later. A direct "in-person" broadcast restricts the advertiser to the use of stations that are connected together by telephone lines. A delayed broadcast, or recorded program, makes it possible to use stations wherever the

¹ Director of Radio Department, Campbell-Ewald Company.

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express company can deliver a package of records. What the listener hears in the case of either program may be nearly the same—but let me emphasize the word “nearly.”

We are all familiar with electrical transcriptions that sound weak, sour or muffled and that have far too much surface noise. They hurt the cause of electrical transcriptions because they were not produced right. The acoustics of the recording room were wrong—the wax disc wasn’t at the right temperature when cut—or the recording equipment wasn’t up to standard—or some serious defect exists which is not in our province to point out but is the responsibility of the recording company. All of us have tuned out badly recorded programs of this kind and pondered cynically over what they were doing to the radio audience.

On the other hand I think it is safe to say that most of us have heard high-grade transcriptions and believed them to be direct broadcasts until the radio station announcer came in at the end with his inevitable label insisted upon by the Federal Radio Commission, “This program is an electrical transcription for broadcast purposes exclusively.”

This latter sort of program, the highest type of recording, has without question almost all the tonal qualities of a direct broadcast. This statement can be made with assurance because it is entirely possible for an electrical transcription record to carry almost everything that the orchestra or the voice has sent into the microphone. The leading broadcasting stations, using a modern transmitting apparatus, are capable of sending out a signal with a frequency range of from 60 cycles on the low end to

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5,000 cycles on the high end, and recordings produced for broadcasting purposes should be capable of carrying registered impulses of at least this frequency range. A good record goes beyond this and has a frequency range of from 30 cycles to 9,000 cycles. Why is this necessary? The answer is simple when we consider that it takes this range to cover all the instruments used in the orchestra from the lowest bass voice to the highest soprano. The standard piano of eight octaves has a range of from 26 cycles to 8,000 cycles. Thus, in order to take in all the orchestral instruments and human voices, this wide range of frequency is necessary, and a properly recorded program carries it all. Therefore, if a recorded program sounds weak and thin we are not getting the full worth of our money because we are not hearing everything in the band.

All of which is another way of saying that for all practical purposes recorded programs may bring the listener as fine and as faithful a reproduction of the music or the speech as a direct broadcast *if the transcription is properly prepared*, and if the *pick-up* equipment at the station is right.

Assuming that recorded programs meet our standards of quality, where can they be used to best advantage? I think the answer is very simple. They can be used wherever the networks are inadequate. The basic networks of the NBC Red Chain and Columbia include twenty-one stations. If your advertiser wants to cover only twelve cities, a recorded program will serve him. At the other extreme, the largest possible number of stations which can be secured on a chain is seventy-nine. Chevrolet needed twice that number. Recorded programs were

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the only answer—and there were 162 stations on the list—forty-six NBC, thirty-nine Columbia and seventy-seven independent.

In between these two extremes perhaps all of us have had the experience of attempting to match up one of the chain networks with some client's branch or distributor list. When they are nearly parallel, the chain certainly gets the business; when they are not, a recorded program is the alternative.

There are many other tremendous advantages in recorded spot broadcasting. One of the most important is the time factor. Not only can we buy as many or as few stations as we desire, but we can almost pick our own time for a program to go on. A chain broadcast originating in New York at 8 P.M. is heard of course in San Francisco at 5 P.M. In spot broadcasting we have the opportunity to ask for an evening hour, and if we can't get it on one night of the week, we can get it on another. This flexibility in time has another aspect. Perhaps an advertiser isn't ready to go into one section of the country with his message but he is very anxious to start in some other part of the territory. Of course he can do this in recorded spot broadcasting. He can do the same thing with a local studio program, but it has been the experience of many advertisers that it is very difficult to put on local studio programs and preserve a standard of quality and showmanship right across the country. There are many wonderful studios with staff orchestras and entertainers who can do a splendid job with a piece of continuity, but for large coverage and with a great mass of stations this could hardly be expected. Fortunately, with the high quality of recordings available

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to-day this system need not be resorted to, except in the few cases where stations will not accept recorded programs. However, as there are only ten such stations out of a total of nearly six hundred commercial stations in the country, they are hardly a factor.

With the exception of these ten the rest are anxious for a certain amount of spot business because it gives them seven or eight times as much revenue. For instance, the Chase & Sanborn program which featured Maurice Chevalier at \$3,800 per program of one hour was heard in Detroit for only half of the hour. The station cut off the other half to put on a good recorded program which paid them eight times as much as they got from the chain.

Recorded programs have another point to recommend them, such as eliminating the necessity of two broadcasts per night—of which Amos 'n' Andy is an example. This costly method is used, of course to reach the east and the west at favorable time periods. Recorded programs also permit the advertiser to proofread his program before it goes on the air. The program is recorded and then played back to the advertiser who constitutes an intensely interested and frequently highly critical audience of one. When the recording is released to the station for broadcasting it has all the careful proofreading of a *Saturday Evening Post* advertisement. These are important features of spot broadcasting, but after all, doesn't the big advantage lie in the fact that the advertiser may pick and choose the cream of the time and the cream of all of the NBC, Columbia, and independent stations and take as many or as few of them as he desires?

In order that no one may have the impression that we are partial to recorded spot broadcasting, let me say that

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I would favor a chain program whenever it could possibly be used in the interests of the advertiser. There can certainly be no doubt but that it is number one in popularity with the listener. There is a romance and fascination about enjoying a song or a speech and knowing that the "flesh and blood artist" is standing there in front of the microphone, a thousand miles away, speaking or singing right to you. We all like it—we are all for it—and we would undoubtedly never depart from it if it could be made to serve the varying needs of our advertisers; but when the direct broadcast over a given group of stations does not serve, it is very pleasant to realize there is an alternative which can be put to work and which has been developed to an exceedingly high point in three short years.

Perhaps an amusing example of recorded spot broadcasting reduced to the lowest degree might be interesting here. Our agency had planned a recorded program for an advertiser because the territory he wanted to cover could only be served by spot broadcasting. It looked like a pretty nice piece of business and a pretty pretentious program, but due to conditions, the advertiser commenced to cut his schedule. Station after station was struck from the list with the blue pencil. Opening day for the program was put further and further away. Finally there was nothing left but two stations, and any self-respecting radio department would ordinarily hand what was left of the schedule back to the advertiser and suggest that he buy some high-grade newspaper advertising measuring about two inches on one column. However, we hated to see any advertiser backslide after being so close to going on the air, so with the assistance of a

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transcription company we made up a cueing record on which was recorded a special theme song and opening announcement. By using the double turntables with which every studio is equipped, we alternate back and forth between the cueing record and the best of the popular orchestra records taken right off the shelf. The result is a very happy advertiser. He's only sorry that the two cities on his schedule aren't New York and San Francisco so he can call it a coast-to-coast broadcast.

Seriously, though, this advertiser has found a way to use the great power of radio with the best of announcers, the best of talent, and yet on just two stations. We are enthusiastic about this little account because we feel that his message is going to percolate into other territories where other jobbers are going to ask for similar support and we expect that schedule to grow just as fast as it ought to grow and no faster. In fact the advertiser is calling on jobbers at this moment with his recorded program under his arm. If he gets the order they get the program. This little incident simply shows the elasticity and flexibility of recorded spot broadcasting. Perhaps this same advertiser will have a schedule of recorded programs as soon as the number of stations will warrant it, and after that perhaps we shall put him on one of the chains if they offer a parallel to his distribution. Perhaps even beyond that he may revert again to recorded spot broadcasting if his business builds up where he requires one hundred stations or more.

The perplexing thing in recorded spot broadcasting is where to have recordings made. Which firm excels in program arrangement, in equipment, and the highest grade recording? It is pretty difficult for a layman to

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sit down and listen to a dozen electrical transcriptions submitted by a dozen producers and put his finger on the one that is actually best. We don't all hear perfectly—we don't know just what to look for—and oftentimes we don't recognize what is missing. In fact it has been proven that most of us have defects in hearing. We don't all pick up the same things.

However, like almost every other problem, this one yields to analysis so that if we cannot say with assurance, "This is the best recording made," we can at least know for a certainty that we have picked one of the best. And if every one charged with the selection of recordings would come that close to the target, electrical transcriptions would have a higher standing with the public.

The common types of reproducing apparatus are quite unsuitable for testing electrical transcriptions, as only very carefully designed and engineered equipment will actually disclose the true nature of a recording. There is an audition test which will determine with reasonable certainty whether a transcription is suitable for broadcasting from a technical standpoint.

The larger electrical companies have in their various offices throughout the country demonstration apparatus of a highly perfected character which will reproduce faithfully the perfections and imperfections of any recording. This perfected equipment, though costly to make, is now being offered by lease arrangements to advertising agencies for installation and use in their offices. However, any one wishing to have records tested may take them to the offices of these electrical companies and obtain information without charge. It is also possible

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to go beyond this test, and have "frequency range analysis" made of any recording to determine its true values. There are several laboratories which perform this service, and there is the Bureau of Standards in Washington which will also give the answer.

Here are a few points which must be regarded if a satisfactory transcription broadcast is to result:

1. Is recorded speech distinct and crisp?
2. Is the upper or lower register cut off? Is there proper brilliance in the music, or, on the other hand, evidence of over-loading, causing "muddiness" in reproduction?
3. Is there any flutter or discord on sustained notes, indicating improper speed regulation of either the recording machinery, or reproducing apparatus?

All of these factors are watched and checked in the good recording studio and the degree of perfection which may be attained at point of broadcast is primarily dependent upon a combination of two fundamentals:

1. Have the recordings the proper sibilance of the speaking voice, the definition and brilliance of the higher register, the depth and mellowness of the lower?
2. Is the apparatus to be used for reproducing the recording at the station capable of responding fully to the characteristics in the record?

In other words, do these two essential elements match? Coming down to more simple tests, it is a very easy thing to compare recordings. Our own policy is to compare a questionable recording with one which we think is good. We have a line piped into our radio department from station WJR and the records to be compared are played on twin turntables at the station. We hear them through

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our receiving set. If the singer's words are not crisp and clear-cut; if both the lower tones and the higher tones are not well defined and full, we have the chance to find it out by comparing it with the other recording by switching back and forth between the two records on the twin turntables.

If there is one orchestra instrument more than another which stamps a poor recording, it is a piano solo. If a marvelous Steinway sounds like a ten-cent-store piano, there is something wrong. Also, the best recorders are delighted to have you hear their violin solos, but a poor recording makes a violin's sustained note a wavering and sickly thing. Undoubtedly all of us have tuned them out many times.

Surface noise, or needle scratch, has been criticized somewhat, and some recordings are advocated for their quietness. However, a recording which has been burnished down to remove surface noise is in danger of having some of the recorded characteristics wiped off at the same time, thereby damaging the quality of the music.

Still another type of recording which is to be avoided in the interests of a good program and the future welfare of transcriptions is the so-called "dubbed" program. There are several good-sized "dubbed" programs on the air to-day which are undoubtedly sold on a price basis. If a recorded program is a first cousin to a direct broadcast, then a "dubbed" program is a second cousin at the very least, because a "dubbed" program is not made with live talent in front of the microphone but is recorded from records taken off the shelf. In other words, a "dubbing" is a *recording* made from *another* record. Obviously, there is some loss of quality just as there is a

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tremendous saving of expense in artists and orchestra. The exploiting of a poor recording, either "dubbed" or otherwise, is one of those passing things which is to be expected in a new industry. As long as the buyer is careless in selecting, there will always be those to sell an inferior product.

In the case of an electrical transcription program made up for an advertiser who has had no experience with this medium, it is quite understandable that when the advertiser hears the lively music and the marvelous sound of his own name engraved in wax, he is apt to think it is pretty good—especially if he has nothing to compare it with. He perhaps does not have a trained musical ear, and here's a pleasant new kind of advertising which he doesn't even have to read. He just sits back and hears a snappy dance band and couple of hundred words about his product. He O. K.'s the job and one more inferior electrical transcription is blasted over the countryside—and thousands of radio listeners walk across the room and tune to another station.

However, if we are *not* all trained musicians with the ability to pick the poor records from the good, we all know something about business and business methods. Certainly a careful study of all the firms in the business of producing electrical transcriptions should bring out facts upon which we can base our conclusions. Who are these recording people? What are their affiliations? What is their experience and background? What do they know about creative service in radio from a musical and a directing standpoint? What kind of engineering and production service do they offer? What is their experience in recording? What are the facilities for playing their

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product at the stations? What field service do they give?

Such a study narrows down the field to the best class of recording companies and, in addition, we have the station managers with whom we deal to tell us what they think about the various electrical transcriptions now on the market.

Considering the great progress made by recorded spot broadcasting in four years' time we all wonder what its future will be. Certainly if conditions in radio were to remain as they are we could expect an enormous growth in recorded spot broadcasting as more and more advertisers come to learn about it. Certainly the surface has only been scratched in this direction.

The fact that the radio stations, when they play an electrical transcription program enjoy a revenue from the advertiser several times as large as that which they receive from a chain program, assures the growth of recordings, and furthermore, assures for recorded programs the pick of the best broadcasting hours.

There are other factors such as synchronization and television which will play a part. Perhaps with the coming of synchronization many stations now on chains will look to recorded programs to supply them with their finest offerings. Especially would this be true of the stations having little local talent for studio programs and which have depended upon the networks for their quality programs. Certainly with synchronization a factor or without it, the real reasons for spot broadcasting will still exist. The advertiser still needs to match his distribution, he still needs flexibility in station selection.

As for television and its effect upon recorded spot broadcasting, who can really prophesy? Wouldn't it

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seem logical, however, to believe that if you could see Anna Case sing via television you wouldn't much worry whether her voice was coming to you from a record, or sound-on-film, or from an "in person broadcast." The movies are crowded with people who want to see Charlie Chaplin in "City Lights." The fact that Charlie may be in Europe, and they are just looking at a film doesn't bother them. And note how quickly sound films took hold in theaters, displacing the time-honored orchestra. By the same token isn't it logical to believe that the radio enthusiast, sitting in his home, seeing John McCormack as well as hearing him, would not be greatly concerned whether a movie film and an electrical transcription, or sound films, were used to supply him with that entertainment or whether the artist is engaged in a personal broadcast. In other words, may not television *help* recorded spot broadcasting?

About the future, perhaps one man's guess is as good as another's, but for the present we know that recorded programs are doing a great job and may be expected to gain in standing and acceptability with the radio audience if their watchword is "quality." It seems to me there can be little doubt that a sustained quality program with the most intelligent announcer, with the most careful planning of structure and with the world's best in entertainment, will *succeed*, whether it's a direct broadcast or a recorded program. But the program should be superlative. Like Cæsar's wife, it should be above reproach. If any program needs big names and famous orchestras, it is the transcription program. Big name talent presupposes quality in the recording. The audience does not expect a great singer, a great dramatist or

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a great statesman to be identified with anything inferior. By employing the finest talent for his transcription program, the advertiser does not risk the charge of cheapness. And if all advertisers build their transcriptions with quality foremost, transcriptions will come to be known as quality broadcasts. The public recognizes quality and, if they are trained to expect the finest of entertainment when they tune in on a program week after week, they'll think less and less about whether it is direct or recorded. They will judge it for what it really is, they will judge it on the sincerity, skill and talent that have gone into it. In other words, doesn't the real future of the recorded program lie in its *quality*?

CHAPTER XI

SPOT VERSUS CHAIN BROADCASTING

Preston H. Pumphrey¹

WHETHER to broadcast over a network, or through individual stations, theoretically is a question fraught with perplexities. However, for any specific broadcast program, the problem usually settles itself once the various factors involved are understood. Both types of broadcasting are valuable to the advertiser, yet, in general, their services are non-competitive, and it is rare for them to come into serious conflict.

Though programs originated by one advertiser on several different stations preceded the formation of networks, the term "spot broadcasting" is of more recent origin and was coined to differentiate the placing of programs on individual stations from the release of a single program over a network.

Consideration of whether to use network or spot broadcasting would be almost entirely academic unless it were agreed that transcription offers an entirely satisfactory method of broadcasting. Without transcription, the mere cost of talent, if the program were presented by different talent units on each station, usually would make spot broadcasting impossible. The mediocrity or unavailability of specific types of talent in many communities

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raises an additional barrier, as does the difficulty of maintaining a satisfactorily artistic production and announcing standard. Consequently, it is easy to understand why extensive use of spot broadcasting did not develop until modern transcriptions made it practicable. There are, however, three types of non-transcription programs widely executed under spot broadcasting agreements.

The first of these is that bugaboo of the radio audience—the announcement. Since bald commercial announcements are not accepted by the networks, the advertiser who wishes to use them perforce must contract with the individual stations. If he will cut his message short enough, on some stations he may ride like a parasite between the network programs, while on practically all stations he may place an announcement varying in length from a half minute to five minutes for broadcast between selections by a studio orchestra or the studio phonograph.

Similarly, he may contract for the sponsorship of such services as weather reports, time signals, stock market reports, road conditions, etc.

The third type of non-transcription broadcast most often placed with the individual station is coöperative participation in the independent station's cooking school, home economics hour, etc. Here the advertiser turns his commercial problem over to the studio staff, allowing them to supply both the entertainment and the commercial message.

It is customary to visualize chain broadcasting in terms of the three transcontinental networks, and to contrast the sales policies of the major networks with the freedom in station selection allowed the advertiser when spot broadcasting is used. However, the advertiser who has

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thoroughly familiarized himself with chain broadcasting facilities is likely to find a network well suited to his own requirements.

If he wishes to broadcast his message to the entire country, he has the choice of three national networks, offering him intensive coverage in 54, 61, and 79 trading areas respectively, and so situated that no matter which of the three he chooses, there is scarcely a county of the nation's three thousand in which his program cannot be heard under normal reception conditions. If his distribution is sectional, he is likely to find a network closely paralleling his own activities. New England offers him two competing networks from which to make his choice. The Pacific Coast affords him three. If he sells only in the South, a network is ready-made for him, and in several states, in Indiana, Wisconsin, Texas, Montana, and Washington, to mention but a partial list, the semi-local advertiser may find networks coinciding with his distribution.

Highly flexible also are the coverage units offered by the national chains. In the less desirable hours, almost any moderately compact list of stations may be selected, while at all times, strategic additions to the basic network enable the advertiser with extensive, but less than national distribution, to cover his important territories thoroughly without reaching into sections where his product does not go.

Where no satisfactory network exists, many advertisers have created one. They have made their own choice of stations, and have arranged to have these stations linked by telephone to broadcast a program originated at one of them. Because of the rate structure on which such ar-

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rangements are founded, they are only practical under certain conditions. Unless the stations are comparatively close together, line charges are likely to be prohibitive. If there are many stations in an advertiser's private chain, he is likely to find himself paying decidedly more than transcriptions would cost him. But where the enterprise of the station owners has not supplied such facilities, many an advertiser has found himself richly repaid by creating them.

With so many network combinations available, it might seem that the advertiser, if he had the slightest traditional preference for "live" broadcasts as compared with transcriptions, would use chain broadcasting. However, there are a large number of situations under which the advertiser's choice of spot broadcasting is almost automatic.

When a manufacturer proposes to allow his dealers to pay a portion, usually half, of the cost of the broadcast, he must use the dealer's local station or give up the idea. From a national standpoint he might be entirely satisfied with the coverage of Oil City provided by a Pittsburgh station, or with coverage of Dayton supplied by a Cincinnati station. From the local standpoint, however, a wealth of experience has shown that it is a most exceptional dealer who is willing to pay even a pro rata share of the cost of broadcasting in another city. When a dealer coöperates in contributing to the cost of advertising on his local station, he knows that the bulk of his money is benefiting him, and not some distant dealer. Even when, as often happens, a more powerful station in a near-by city has more listeners in the community than the local station, the dealer almost invariably prefers to

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spend his money for a broadcast which he can call his own.

Perhaps the advertiser fully expects to pay the entire cost himself. However, his product is sold through exclusive distributors, or perhaps through his own factory branch representatives, and he believes that he will profit if he can mention a local address, give a local telephone number, and identify the broadcast with the local outlet. Here again spot broadcasting supplies the radio medium, since it makes possible a local identification comparable to that obtainable in newspapers or posters.

Moreover, spot broadcasting has been an almost automatic choice of many manufacturers who were expecting to pay the entire cost of the program, and who had no interest in securing local identification. Suppose an advertiser has distribution in Boston, New York, Washington, Cleveland, Chicago, Seattle, San Francisco, and Los Angeles, and that these are the only cities in which sales possibilities warrant advertising. If he is to use radio at all it must be by spot broadcasting.

There is one advertiser whose distribution is complete along the Pacific Coast. Then his sales territory skips to the Central Mississippi Valley, coming south from Duluth to St. Louis, reaching as far west as Kansas City and as far east as Chicago. On the Pacific Coast alone, several networks offer him complete and adequate coverage. But his Mississippi Valley distribution coincides with no purchasable network unit, and it is so far flung that to form a network of his own would entail prohibitive line costs, even supposing such a step were advisable from other standpoints. Consequently, this advertiser is using spot broadcasting not only in the Mississippi Valley ter-

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ritory, but also on the Pacific Coast, since the fact that the programs already have been prepared for the Middle West makes spot broadcasting the most economical method on the Pacific Coast.

Sometimes the very nature of the program itself dictates whether or not it shall be produced by spot broadcasting or by a network arrangement. One program, a few years ago, during the course of a two-hour session presented some twelve bands from as many European cities. At that time, it would have been impossible to have produced the program except by transcription, and consequently by spot broadcasting. Even to-day, to produce a program of that sort for direct network broadcast would involve prohibitive expense.

On the other hand, such a program as a broadcast of the Sistine Choir on Christmas Eve owes its drawing power and potency to the very fact that the Sistine Choir is being heard direct. Programs of this sort cannot be transcribed with full effectiveness, and thus call for network production in order that the listener may feel that he or she is, in very truth, hearing the artists personally.

In a discussion of whether to broadcast by chain hook-up or by spot contract, many half truths and fallacies have had wide circulation. Each of these contentions has its portion of truth and value, yet, quite often, they are greatly over-rated.

For instance, much is often made of the claim that by spot broadcasting, the advertiser can secure his favorite hour, say, eight o'clock, from coast to coast, whereas when he places his program over a network, ten o'clock in New York becomes nine in Chicago, eight in Denver, and seven in San Francisco. Certainly, it is true that the

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advertiser using a network has his program coming on the air at different times in different sections of the country. On the other hand, studies of listening habits have shown that for three hours during the evening, there is a comparatively minor variation in the total amount of radio listening, while the very fact that some of the featured programs of the network arrive on the Pacific Coast during the fourth hour (from six to seven) has produced an abnormally high listening audience there as compared with more easterly sections of the country. Furthermore, when the spot broadcaster begins to negotiate for time with individual stations, he finds that his theoretical freedom of choice is greatly limited. More than half of the network stations are under definite contractual agreement to deliver the preferred hours to the network on request. The others in actual practice deliver a large percentage of their best hours to the network, so that on the stations where it is most important for the advertiser to have the best time available he is likely to find it very difficult—in many cases, impossible—to secure a particular hour of the evening even though he is willing to take any day of the week.

Similarly, some advertisers have been much impressed by the argument that through spot broadcasting they can stagger their program over different days of the week and thus gain several chances to reach the same audience. Perhaps the radio listener will be so anxious to hear the Whoozis program that having missed it on his local station Wednesday night, he will tune in a more distant station, to which he is not habitually accustomed to listening, in order to get it on Thursday night. However, it is generally recognized that the day of searching for dis-

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tant stations is practically over, and that the listener has a tendency to tune in only a few near-by stations for his programs. Thus, unless duplicating coverage is purchased, there appears to be little weight in this argument.

It is often asserted that spot broadcasting is more economical than network broadcasting. Certainly from the standpoint of talent costs, this is often true. Whether or not the saving in talent costs is reflected in a saving on the total cost of the program depends on the number of stations involved. If a large number of stations is used, the cost of recording and pressing often far offsets the talent saving.

Whether or not the advertiser will find spot broadcasting more economical than network advertising depends on the coverage he desires. The accompanying

NETWORK	SAVING OF TIME COST BY USING SPOT BROADCASTING, PER CENT *	SAVING OF TIME COST BY USING NETWORK, PER CENT
Coast-to-coast		
Network A	28	
Network B	9.6	
Network C	20	
Basic network of coast-to-coast		
Chain A	61	
Chain B	24	
Chain C	9	
Sectional Network D	45	
Sectional Network E	35	
Sectional Network F	6.6	
Sectional Network G	3.3	
Sectional Network H	17	
Sectional Network I	3.7	
Sectional Network J	44	

* Savings are expressed as a percentage of the network rate.

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table, based on rates prevailing January 1, 1932, for one quarter-hour in the evening gives some indication of the variation in rate structure which the advertiser will encounter.

The advertiser who makes such an analysis for himself will discover that, in the densely populated areas, network broadcasting is far more economical than spot broadcasting, while in the more scattered markets spot broadcasting affords decided economies.

Wherever the radio campaign is to be broadcast, spot broadcasting has one outstanding advantage—it enables the advertiser to select the specific stations he desires without having to take the weak with the strong. In spite of this fact, comparatively few advertisers with a strictly entertainment program capable of chain origination have used spot broadcasting for complete national coverage when none of the cost was defrayed by local dealers or distributors. The only exceptions have been companies anxious to secure the most intensive coverage possible—advertisers who found the sum total of stations on any of the coast-to-coast networks inadequate for the concentrated drive they had in mind, and who therefore purchased time on two to three times as many stations as any network can offer.

Certainly, both network and spot broadcasting facilities are essential if the radio medium is to be fitted to the need of the various types of advertisers who are using it so profitably to-day. And the wise radio advertiser is the one who chooses the method of broadcasting best adapted to his own requirements.

CHAPTER XII

PROGRAMS FOR WOMEN

*Mary Loomis Cook*¹

TOOTHPASTES and cigars may disport themselves among the night air waves at the very top of their voices. Cigarettes may outdo themselves every night to win the favor of fathers and mothers and youths and maidens alike. But many products turn a cold shoulder to the lure of big nighttime audiences and put their radio programs on in the daytime hours. Their makers know how much smaller this daytime audience is. But they also know that it is made up almost entirely of housewives and that these women are the market they're out to reach.

So every week-day morning and, increasingly, every week-day afternoon finds practically every sponsored quarter-hour filled with programs on cooking, child health, beauty, fashion, etiquette, gardening and every other known topic of interest to wives and mothers. In fact, most of the sponsored daytime programs are almost like the special feature articles of a woman's magazine. So much so that any one morning on WEAF, for instance, is very much like an issue of the *Ladies' Home Journal* or *Good Housekeeping* or the *Woman's Home Companion*—if the simile may be varied enough to substitute the sustaining musical programs for the magazine fiction.

¹ Former head of Radio Department, The Blackman Company.

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These morning "service" or "educational" programs, as they are more or less officially known, seem the logical type for products whose chief appeal is to women and which need some interpretation.

A cooking ingredient such as a shortening or a baking powder or a canned milk really should be translated for a woman and presented to her as part of a finished dish. She is interested in a shortening, for instance, mainly for what it can contribute towards a fine pie or cake. So it seems to follow that recipes and cooking ingredients are blood brothers. Everybody knows husbands and youngsters and even the women themselves would not want recipes in the evening. Mornings, and to some extent, afternoons, are women's working hours. Cooking is part of their work. So any talk or instruction on that subject belongs within their working day.

The same thing is true of talks on child health, which might be a very logical feature for a program designed to promote cod liver oil, soap or strained vegetables. It applies also to such a feature as beauty talks, which might be sponsored by the makers of cosmetics, toilet soaps or shampoos.

WHAT ABOUT COMMERCIALISM?

There has been a great deal of agitation, both from within and without, about the way the names of products are hammered into the ear of the listener because of the resentment it arouses and the harm it therefore does to a product.

A superficial listening to a number of programs suggests that many of these complaints are justified. But careful examination seems to show that the fault lies not

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so much in the extent of commercial hammering, but in the *way* it is done. The commercial talk on many programs is written around a stencil that runs something like this: "This program comes to you every Tuesday and Thursday at this time through the courtesy of Brown and Brown, makers of Blue Rose, the Baking Powder that gives you lighter, fluffier cakes and biscuits. Until you try Blue Rose Baking Powder, you'll never know how light and tender cakes can be. Your grocer has Blue Rose Baking Powder in 6 and 12 oz. cans. Buy a can to-day and surprise your family to-night with the finest cake they ever tasted. And remember only Blue Rose can raise your cakes and biscuits to the pinnacle of feathery lightness."

Such "commercial credits" make demands on a woman's attention with only a selfish excuse. They do not pay for her attention with information or entertainment. She is justified in feeling a resentment against them.

Some programs go to the other extreme. They give the product such scant mention that a listener could hardly be expected to know it was there. I listened to one admirable illustration of this point not long ago. The program was built particularly to sugar-coat the mention of the product and make it easy to swallow. A sketch had been written around a husband who telephoned his wife he was bringing the "big chief" home to dinner unexpectedly. Much bustling then ensued, but the dinner was a great success, particularly, I was forced to judge, because at the end the wife announced, "And now I have some Smith Brothers' Coffee all made for you." That was the only mention of any product anywhere—no commercial

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announcement, nothing but that one casual statement.

Judging from listeners' letters women do not mind having a product mentioned, if the mention is made in connection with something that takes account of their problems. They know manufacturers are in business to sell their products. And that radio programs are one way of accomplishing this result. If they appreciate the program they seem to feel no resentment at hearing the name of a soap mentioned in connection with washing directions. Authoritative washing directions are a help to women. They have had garments shrink or stretch or fade or get yellow. They are glad to listen to good advice. And far from resenting the mention of a soap in such a connection, they actually seem to regard this as part of the good advice.

Not long ago I went to a cooking school up in Yonkers. It was a rainy, cold day. The auditorium was stuffy. The air was bad. The seats were uncomfortable. And yet there wasn't a vacant seat in the place.

The lecturer had about twenty-five products she had to sell and sell hard—tea, baking powder, an electric ice box, a washing machine, paint, radio cabinets, soap, silver plate, furniture—the most incongruous possible assortment.

Those women sat there and drank all her talk in. It was hard-boiled selling talk, straight from the shoulder. After two and a half hours of it they trooped up to the platform and asked questions and overwhelmed the lecturer with their enthusiasm for the wonderful work she was doing for them.

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WHAT DO WOMEN WANT TO HEAR?

Women want to know what is newest and most correct. No matter how slender their budgets they want to be able to impress a friend, a relative, a neighbor.

A woman whose dishes are limited to what she calls a breakfast set, and who must borrow chairs from the local undertaker when she wants to have a party, writes to Emily Post asking advice on what "refreshments" to serve.

Another who lives in a little New England town writes a fashion authority that she is going to a banquet. She encloses a sample of horrible black and brown striped material to show the kind of skirt she has made over to wear. With it she plans to wear an overblouse. But she has read that long white kid gloves are the newest Paris and New York fashion. Question: Should she buy a pair to go with her costume in order to shine at the banquet?

Letters by the thousand come to cooking experts requesting recipes for dishes that are easy to make and that look pretty. Cooking is women's biggest and most constant job. And they take it seriously. So seriously that cooking talks are easily the most popular morning programs. In fact, a mediocre or even a bad cooking talk is likely to be more popular than a really good program on any other topic.

Beauty talks are another daytime favorite. This is hardly to be wondered at, for women still hope against hope for miracles which will bring back youth. Wrinkles, double chins, blemishes can all be banished, they're convinced, if only they can find the magic potion.

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Aside from these things, women like music. Not jazz, usually. They get that in plentiful measure, at night. Mornings they like the rather sentimental type of thing, it seems—Drdla's "Souvenir"; Friml's "Mignonette"; Massenet's "Elegie."

WARNING!

Radio talks addressed to the large national audience must be simple and clear. A woman's attention is pretty sure to be divided. She goes about her housework as she listens. And she has interruptions—the telephone, the doorbell, a cake in the oven, the baby crying.

Besides, the average woman listener is neither cosmopolitan nor sophisticated. Nor does she have much imagination. She does not want to feel she is being talked down to. But certainly her enthusiasm for a product cannot be won if the talk about it is over her head. She may be keenly interested in a talk on how to improve a double chin. But if the speaker says (as I heard one say), "Take a look in the mirror. Now don't edit your chin," how is she, with her negligible quantity of imagination, going to know what editing her chin means?

And isn't it bad for a menu in a cooking talk to contain lime ice as a dessert when even in a city the size of Cincinnati, limes can be bought in only two high-priced fruit stores?

So many radio talks, too, are cut and dried. They have little human interest or warmth or personality. No listener could possibly get a feeling that the speaker is talking straight to *her*. A woman writer of beauty articles told me not long ago about a talk she gave before a large group of women. She had been having interviews

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with all kinds of celebrities and felt she had a wonderful talk for her audience. Strangely enough, they were polite but totally apathetic until she suddenly said: "Now this is the way to attain correct posture," and proceeded to give them explicit directions and instructions.

A radio speaker, unfortunately, has no way of realizing that his audience has suddenly become apathetic and that he must switch his talk to something more personal. He must *know* before he starts speaking what the audience he is trying to reach really wants to hear.

If only our radio talkers could take political speeches, or the good old revival type of sermons as patterns. Preachers and politicians know they *must* sway their audiences and win them over. They know it is a technic, and they work to acquire it.

But almost the greatest difficulty with radio is the appalling lack of trained people. Radio to-day is pretty much where Hollywood was twenty years ago. Everybody wants to get on the air. We are deluged with people who are sure they have ideas for outstanding radio programs. One woman wanted to put on a series of talks about darning and tried to convince us of the appeal her talks would have because of the thousands of letters Phil Cook's program pulls. She seemed to feel her talks would have much the same effect on the general public!

Every man or woman who ever sang or "recited" or did amateur theatricals is convinced he'll be a radio star if only he can get on the air. And not even one in a hundred has so much as a glimmer of promise. This seems to be almost more true of daytime talent than of evening talent. Perhaps the reason is that more people have had experience along entertainment lines than in

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giving simple, straightforward, instructive and *interesting* talks.

We have been trying for more than a year to find some one who could do a good cooking program. All we want is some one who is really a cooking authority and who can talk in a simple, friendly manner. We have read scripts and talked to applicants and heard auditions, until we are almost ready to believe there is no such person.

Those who can write can't cook or can't talk (often both!). Those who have good voices talk about recipes and cooking hints either in the sonorous tones of a full-fledged actress of the era of melodramas, or in hesitant tones that proclaim the deepest ignorance of the business of cooking.

It is, of course, possible to have one person write a talk and then let a good "voice" deliver it. But we are convinced that the ideal way is to have an authority both write and give the talk. We believe this always sounds more convincing and it further allows for individual "ad lib" remarks or for little personal touches that help to keep a talk from sounding canned and stereotyped.

WHAT DAYTIME PROGRAMS HAVE GREATEST PERCENTAGE OF RECOLLECTION?

Six-time-a-week programs seem to be the ones most firmly entrenched in the consciousness of daytime listeners. Next to that come the ones that are on three or four times a week. And the lowest of all are the once a week programs—in some cases so much lower that they may be mentioned by only one or two listeners out of several hundred questioned.

Although this has consistently been true of daytime

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programs, it does not seem to be nearly so true of evening programs. Evening programs, by and large, have caught and held their audiences more by the size and length and importance of their features than by their frequency.

However, the last few months have seen several large and important evening programs started on a daily basis. The next year may find others changing over to this plan.

And, of course, the enthusiasm for Amos 'n' Andy's daily antics is still the yardstick against which an evening radio program's success is measured.

COST OF REACHING THE MORNING AUDIENCE

A conservative estimate of listening habits shows that 73 per cent of the country's sets are in operation at some time every day. Of these 75 per cent are operating in the evening; 33 $\frac{1}{3}$ per cent are operating every morning and every afternoon.

Daytime "space" costs just half the amount charged in the evening hours. Daytime talent is much less expensive than evening talent.

Let us assume that a given program is on over the NBC Red network or the Columbia basic network of twenty stations. The National Broadcasting Company estimates there are 7,300,000 sets in this basic network area. (This, of course, reaches as far south as Baltimore and Washington and as far west as Omaha, Nebraska, and Wichita, Kansas.)

Then at some time during any given twenty-four hours, 5,475,000 sets are in operation in the basic network area. And 33 $\frac{1}{3}$ per cent, or 1,827,000 sets are in operation on any morning.

Let us suppose that our hypothetical program is at

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10:30 to 10:45 Tuesday morning, and that 15 per cent of the 1,827,000 sets that are tuned in at some time during the day are tuned in at this one hour. Then 274,050 sets would be tuned in at this time.

Let us further assume that four different programs are dividing up this audience equally—a Columbia program; a program on the NBC Red network; another on the NBC Blue network; a fourth on a local station. Then each program would have 68,512 listeners.

A fair estimate of time and talent cost for such a program would be \$1,200. At this rate, it would cost a manufacturer \$.017 to reach one set—a very lost cost, indeed.

TO INTERPRET THESE LISTENING FIGURES

If we are to compare radio figures with magazine and newspaper circulation figures, then the 7,300,000 sets of the basic network area are really our radio "circulation" figures.

But listening figures have been brought much more nearly down to earth than magazine or newspaper reading figures. It is easy enough to figure how much it costs to deliver one four-color page into a home. But it is impossible to estimate how many people read it.

The morning radio figures given above show us how much it would cost one program to reach its actual audience. Furthermore, that audience by and large would be housewives, for during the day small children are at school, older children and husbands are away at work.

Is it any wonder, then, that manufacturers who want to reach the ear of the family purchasing agent, have found daytime radio practically indispensable?

CHAPTER XIII

COSTS OF RADIO ADVERTISING

James Martin¹

ON every side one hears of the vagaries, the mysteries of radio. Advertisers backed by years of achievement find themselves shying from radio as a demon fraught with treachery and deceit. Yet there is no reason for such skepticism towards radio as an advertising medium other than the fact that radio does present a myriad ramifications which on the face of it is certainly disconcerting. These ramifications, however, fall into the most exemplary order when one builds on the firm foundation of radio advertising costs.

So let us go to the very beginning. Let us assume for the sake of simplicity that our product is of general appeal. We would therefore select a time for broadcasting when the largest general audience will be tuned in. Such a time would naturally be the evening hours, preferably the middle evening, or about nine o'clock. And because of this same general appeal we would select a radio program of broad general appeal. Such a program would probably be musical, preferably built around an orchestra.

It so happens that public taste, which usually indicates its preferences in very tangible form, albeit these preferences cannot always be satisfactorily explained, has

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established one-half-hour as the most desirable length for a musical program. One-quarter-hour, three-quarter-hour and hour musical programs have been attempted, sometimes most successfully it is true, but on the average they do not meet with the popular favor accorded the one-half-hour program. Thus our evening musical program would probably be thirty minutes long.

In so far as the advertiser is not interested in spending any more money than is necessary, we would broadcast this program but once a week. Here again experience has shown that a good half-hour program will successfully carry its audience from week to week, whereas extending the interval to two weeks or more would greatly jeopardize the program's hold on its audience as well as decrease materially the value of the radio advertising dollar.

Finally, since any radio program, if a new one, must obviously develop an audience before it can deliver its sales message, we must provide our program with sufficient time to take root. Once again experience indicates that a good program can be fairly expected to develop a very sizeable listening audience in a period of thirteen to twenty-six weeks. We would therefore schedule our broadcast for twenty-six weeks when we would probably continue it, if successful, for fifty-two, for the program at twenty-six weeks is just beginning to work full time at selling its product. This period of one year also coincides with merchandising and advertising plans in general and so fits well into the present routine of business management.

Thus, let us say, we have decided to broadcast a musical radio program one-half hour in the evening once a week for one year. The talent cost for the program

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would average \$2,000 per broadcast or \$104,000 per year, as stated elsewhere in this book.

Now let us further assume that our product enjoys nation-wide distribution, following population in general. This means that with our radio advertising we would tend to cover virtually all the population centers in the country if we wanted thorough coverage. Actually, however, we would first be careful to estimate the efficiency of the radio coverage in each center which would mean that certain centers would be arbitrarily dropped.

Our next step would be to decide which of the two radio channels available would better serve our needs.

First, there is direct broadcasting over the so-called "networks" (the Columbia Broadcasting System and the National Broadcasting Company). In this case our program would be enacted in a given studio and broadcast simultaneously from every radio broadcasting station in our network.

Secondly, there is indirect or so-called "spot" broadcasting over individual radio stations (radio stations not linked in a common chain). In the majority of cases, this would call for the use of electrical transcriptions which in turn means that our program would be enacted and electrically transcribed on a master plate of which as many pressings would be made as there are radio stations to be used. With this set-up our program would not be broadcast simultaneously from all the radio stations used.

For no good reason but merely because we are accustomed to thinking of radio programs as being transmitted at exactly the same time they are enacted, let us consider first the costs of direct broadcasting from coast to coast.

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For our half-hour evening program these costs would run from about \$3,100² to \$7,200 per broadcast, an annual cost of approximately \$161,200 to \$374,400, respectively, depending upon the number of stations in our coverage and the network used. (Due to a difference in discount rates, these charges would be approximately \$3,500 and \$8,100 per week, respectively, if twenty-six instead of fifty-two programs were broadcast annually.)

We may find, however, that it is difficult to get just the time we want from coast to coast. This is very possible in view of the fact that every radio station used for a network program must broadcast the program simultaneously and that Pacific Coast time is three hours behind Eastern Standard Time, a time difference which must be carefully taken into account. (Advertisers sometimes rebroadcast their program at a later hour for the western stations. By careful management this can be done with an extra charge to cover the second program production and talent costs only.)

Our alternative then would be spot broadcasting, the cost of which would begin at about \$4,500³ per broadcast, or approximately \$236,000 annually, and increase enormously, subject entirely to the number of radio stations wanted. There have been several such programs on the air broadcast from more than 150 radio stations!

The above costs have been compiled from the *Standard Rate and Data Service*, June, 1932. Let us break them down into costs per listener.

² Unless otherwise stated, this and all following radio costs do not include the talent charge.

³ This figure does not include the additional mechanical charge for making electrical transcriptions.

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The Columbia Broadcasting System has made the greatest strides in arriving at an actual estimate of the number of radio sets within the territory reached by the radio stations in the Columbia network. This estimate is so tabulated as to indicate both primary and secondary coverage. The National Broadcasting Company by a more arbitrary system has arrived at a somewhat less accurate estimate of the number of radio sets within the range of its urban and rural coverage. As for the individual radio stations used in spot broadcasting, the large majority of those we would probably consider for our coast-to-coast campaign would appear in either the Columbia or National Broadcasting networks.

With this data we would be able to estimate that our radio advertising would penetrate a territory wherein there are from 12,000,000⁴ to 15,000,000 radio sets, depending upon the number of radio stations used.

The Crossley Reports based on one hundred and sixty thousand widely distributed personal interviews point to the interesting conclusion that "on a given day only three out of four sets owned will be used." This is an average and takes into consideration the slight fluctuation caused by the day of the week, the season of the year, and general locality. Thus we would have a low of 9,000,000 and a high of 11,250,000 radio sets in use during the day of our broadcast.

Crossley further reports an evening average of 3.1 listeners per set not including children. Thus, the potential listeners would range from 27,900,000 to some 34,800,000. Actual listeners would be greatly less, however, because

⁴ This figure does not include radio sets reached by the spot broadcasting of an intensive campaign.

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no radio program has yet commanded the entire potential audience.

For instance, Crossley Reports indicate that Amos 'n' Andy at the height of their popularity were tuned in by about 50 per cent of the entire day's audience. Therefore it is probably safe to assume that the most popular programs will run from 40 per cent to 50 per cent; very good programs 20 per cent to 30 per cent, and good programs 10 per cent.

Let us therefore proceed on a 10 per cent basis. This would give us a low of 2,790,000 and a high of 3,480,000 persons listening to our radio advertising.

These figures we could quickly break down into a low of about \$1.10 and a high of about \$2.05 per one thousand listeners. And since these costs are so low, the opportunity for reimbursement looks correspondingly high, hence the temptation would be great to stop right here.

But going back a little we would find that we have a positive cost to the advertiser as against what must fairly be termed only a potential reimbursement, and unfortunately ledgers have a way of not showing potential reimbursements.

Let us, therefore, consider the distribution of our product more closely. Unquestionably we would find that our distribution, even if it were so-called "national," fluctuates from practically the saturation point in certain centers to an almost negligible quantity in others. We would thus be able to estimate the opportunity for sales growth in each area covered by each radio station to be used.

In the general budgeting of every business it is necessary to judge of its future in terms usually of six months

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or a year, especially with an eye to measuring the likelihood and extent of an increase in sales. With the knowledge afforded by such a general appraisal of our business, we would be able to ascertain with surprising accuracy how much of the cost, if any, of our radio advertising campaign would be written off by our sales. If these sales did not give promise of balancing the cost of advertising, we could approximate how much new business must be gained. Knowing this latter figure, we would be in the best possible position to judge whether or not our radio advertising would pull enough new business to justify the expense.

In this connection it must be borne in mind that we are here considering the minimum of what our radio advertising will do and not what it would be justly expected to do by way of increasing sales. Thus we would be estimating our radio costs on the most conservative basis.

Obviously we would throw out the radio plan if these figures made its successful outcome appear dubious. On the other hand, if the comparative figures looked very favorable, we would immediately proceed to develop a program suited to our needs. This work is often quite difficult but patience and intelligence would finally evolve a highly successful program. While in this experimental stage, however, we would not incur the heavy expense of a coast-to-coast campaign. By using only a group of stations as included in the basic networks of either the National Broadcasting Company or Columbia Broadcasting system we could develop our program with complete thoroughness. We would run this campaign for thirteen or twenty-six weeks, preferably the latter, and would in general cover middle and southern New England,

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New York, New Jersey, Maryland, Pennsylvania and the Middle West. This would make up an excellent cross section of the radio listeners found throughout the nation. At the same time the average cost for twenty-six weeks would be from about \$2,400 to \$3,100 per broadcast according to the network used.

To summarize for a moment, the first year of our radio advertising would cost:

½ hour in the evening, once per week for 26 weeks, basic networks	\$62,400	to	\$80,600
Coast-to-coast network, 26 weeks	from \$91,000	to	\$210,600
or coast-to-coast spot broadcasting, 52 weeks—			
from\$120,300			
To this sum must be added the mechanical charge for electrical transcriptions.			
Talent charge, ½ hour musical program, 52 weeks ...	average 104,000		104,000

Totals from \$257,400		to	\$295,200

At this point it would be well to consider the cost of speeding up the development of our audience.

In order to accomplish this, we could announce the opening broadcast in newspapers throughout the area affected. This could be followed by a small feature line advertisement on local newspaper radio pages during the day of each broadcast. This cost would bear a very small ratio to the annual cost of the radio campaign as a whole. In addition, it would be well to prepare window or counter cards featuring the program and product advertised.

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We have thus far followed a comparatively simple but none the less normal development of radio advertising costs, and now we would encounter those myriad ramifications which so often prove very confusing; a confusion, however, that usually arises because they are considered out of their proper order. Let us then take up several of these points.

Suppose our product sells at five, ten or fifteen cents, or suppose it is a necessity or semi-necessity selling for fifty cents or a dollar. We would then be inclined to consider a more intensive radio advertising campaign. Our first thought would probably be to increase the number of weekly broadcasts. Obviously, however, our annual cost would immediately soar to rather stiff altitudes and so we probably would be forced to make a reduction in the length of the broadcasting time of each program.

The only program period available in the evening that is shorter than one-half hour is a quarter hour. Experience indicates, however, that two quarter-hour programs per week are required in the vast majority of instances to equal the advertising value of one-half hour weekly broadcast. Therefore, since we would be making this change in the length of program in order to make possible more intense radio advertising, we would probably broadcast our one-quarter hour program three or more times weekly.

For three such broadcasts weekly the coast-to-coast cost would run from about \$1,800 to \$3,800 per broadcast. This would be approximately \$280,800 and \$592,-800 annually. If six one-quarter hour weekly broadcasts were used, these figures would be doubled, subject, however, to a slightly higher time discount rate.

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In view of such a change, it would be best in the majority of cases to switch from a musical to a dialogue program, since a good dialogue program is usually considerably less expensive and can be more satisfactorily broadcast in fifteen minutes. This choice also would be one definitely indicated by public taste.

Suppose, on the other hand, that our product appeals exclusively to women who are apt to be found in the home rather than in business during the day. In this case we would consider a daytime radio campaign, which would cut in half our radio station time charge. Our talent charge also would run from about 30 per cent to 75 per cent less, for the daytime program structure would probably be far more simple than an evening program.

Again, in the case of a daytime campaign we might well consider tying in with a so-called participation program. This would be a program regularly broadcast by a radio station in which we might participate either in whole or in part. The talent charge would be included in whatever charge was made for participation.

And so we might go on, taking up one angle after another. Yet each would be for the most part quickly and easily disposed of, provided we put out of our minds our personal opinions, prejudices and tastes and applied ourselves strictly to the facts involved in each problem. Indeed, we cannot stress too much the absolute necessity of forgetting our personal likes and dislikes in regard to radio when building a radio advertising campaign.

After all, radio advertising must appeal not to individuals but to groups. Radio simply plays on the law of averages. Ascertain the facts concerning the average likes and dislikes of the group to whom one's advertising

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is addressed and build the campaign to suit that average taste.

Thus we find that successful radio advertising like most other businesses is built upon the logical consideration of facts. And these facts must be secured by research; set down in graphic form so that the relation of one to another can be clearly seen; and shrewdly judged by minds thoroughly trained in the pros and cons of all advertising media available for our given advertising proposition—minds with proven ability in the proper interpretation of an advertiser's problems.

Since we know of no business more perfectly equipped to handle these very points than those existing advertising agencies matured by long and successful advertising experience, we suggest:

Let the advertiser forego his skepticism concerning radio as an advertising medium; rather let him be careful to place his advertising in the hands of those who know advertising—radio, magazine, newspaper, outdoor and so on down the line—in short, the personnel of any first rank advertising agency that is not afraid to act and think originally.

CHAPTER XIV

MERCHANDISING IN ITS RELATION TO RADIO

Harry Shinnick and Irvin Borders¹

RADIO has fought its way into recognition as a full-fledged medium of advertising. It isn't a novelty any more, and it isn't just an experiment—at least, not to the majority of advertisers who are using it.

As a medium of advertising, radio usually has a definite job to do. Unless it can do that job, and accomplish the work it is designed to do, it has no excuse for existence. The advertiser who uses it, therefore, is interested in seeing to it that this purpose is fulfilled.

He must see to it that radio carries its message to those to whom he wishes that message to go; he must see to it that the message, when delivered, is effective; and finally he must see to it that any action inspired by that message can be turned directly into profit to himself. In short, he must merchandise his program.

Merchandising has been defined as the process which is required to make goods quickly, smoothly and economically from the producer to the consumer, and to keep the purchasers of those goods satisfied. Just how may we apply that to radio merchandising? F. G. Silver-nail, in charge of sales promotion for the National Broadcasting Company, has defined radio merchandising as

¹ Calkins, Shinnick and Borders.

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"taking radio out of the show business and giving it a four-way sales force." By four-way, he explains, it is meant that radio programs, effectively merchandised, will make themselves felt within the advertiser's own organization, within his sales organization, within the ranks of his dealers and finally, among the consumers and potential consumers of his product.

The radio advertiser will ask, naturally, in what ways a radio campaign may best be merchandised. But that isn't as simple a question as it would seem to be. There are different kinds of merchandising for different kinds of radio campaigns, and for different kinds of advertisers. We must select a merchandising plan that will fit the specific needs of the individual case—and individual cases vary widely in their character.

To know what merchandising methods are best adapted to a certain radio advertising campaign, we must go very carefully into a great many other phases of that campaign. We must know, first of all, why the advertiser is using radio. It may be to make the pronunciation of his trade name better known. It may be to introduce a new product, or a new use for an old product. It may be to tell of a change in model. It may be to strengthen the morale of his own organization. It may be to increase the number of his dealers. It may be to explain the use of his product better than it could be done through other media. It may be to meet the competition of some one else who is using radio. It may be simply to increase sales, which in the last analysis is the fundamental purpose of any advertising effort. It may be purely an experiment, to compare radio with other media in results obtained. Or, in the searching glare of a

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critical analysis, it may be found that the advertiser has no specific reason for using radio at all.

To make sound merchandising recommendations, we must also know what the advertiser sells, to whom he sells it and something of his sales policies. The maker of automobiles can make use of certain merchandising methods which would be out of the question for the maker of candy bars. He might even follow up each inquiry, of a certain nature, with a personal call by a salesman—certainly impossible for the candy bar maker. The latter, on the other hand, might make effective use of sampling—obviously impossible for any maker of articles of high unit cost.

The advertiser who sells to women may merchandise his program in an entirely different way from the one who sells to men, or to both men and women. The advertiser who sells through retailers, too, has many forms of merchandising available which would be impossible if he sold direct-by-mail or through other channels.

We must also know the extent of the territory in which the advertiser operates. The advertiser who reaches into every part of the country with his sales and advertising efforts may use magazine tie-ups, or even full magazine advertisements, to describe his broadcast and obtain a larger audience. The advertiser who sells only in one or two sections of the country, naturally, must turn to other things.

We must also take into consideration the type of program the advertiser is using, or is planning to use. Merchandising methods must be in keeping with its character. Comic cut-outs are appropriate to an Amos 'n' Andy broadcast, and to others of popular or semicomic appeal,

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but they are quite impossible for many other broadcasts. Toy balloons for children have been used effectively by the sponsors of the Dixies Circus program, but they would hardly do for use by the sponsors of a symphony orchestra broadcast.

Clearly, then, it becomes a difficult matter to generalize on the subject of radio merchandising. Radio has been used to sell bank service and borax, liniment and linoleum, nuts and nail polish, gasoline and gloss starch, safety glass and safety razors. Perhaps if we mention briefly, however, some of the merchandising helps which have been used most successfully in the past by radio advertisers, it will be of help to the prospective radio advertiser or his agent.

Bernard A. Grimes, of the staff of *Printer's Ink*, has compiled a list of some twenty-five ways of merchandising a radio program. The Columbia Broadcasting System and the National Broadcasting Company each have compiled other lists, and the latter company especially has prepared an extensive amount of material on the subject. To all three I am indebted for assistance in preparing the following list.

1. *Newspaper Tie-ins*.—One of the most important and widely used ways of merchandising a radio campaign is to mention the broadcast in newspaper advertisements. Such a mention lends a news value to the display advertisement, it serves to associate the broadcast with the product and with the advertisement in the reader's mind, and if the advertisement appears on the day of the broadcast, it may materially increase the audience for the program itself. There probably are few advertisers using both radio and newspapers who do not make use of some

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such tie-in. It is not used by all radio advertisers, however, for some of them do not use newspaper space at all.

2. *Newspaper "Spotlight" Notices.*—The newspaper "spotlight" advertisement, usually on the radio page, differs in that it is usually devoted exclusively to the radio broadcast. It is obvious that if a radio program is to do its work it must be heard, and it is much more likely to be heard if its potential audience is told, shortly before the broadcast, that it is to take place. Daily newspapers are logical and inexpensive ways to do this, since they go into the hands of the potential radio audience within a day of the time the program is to go on the air.

These spotlight radio page advertisements are frequently used to introduce new radio broadcasts, often being used only to call attention to the initial program. Many advertisers, however, run smaller ones regularly throughout the entire period on the air.

3. *Newspaper Publicity Material.*—If a program has a high name or publicity value, through stars appearing on it either regularly or as guests, newspaper publicity mention will be of considerable value. For many programs, however, it will be a waste of time and money to attempt to send out publicity material, for unless it has actual news value to newspapers it will not be used. As a general rule the publicity departments of the broadcasting companies or individual stations supply papers with all information they need for routine listing of programs.

Pictures of artists, in photograph, mat or cut form (depending on the newspapers to which they are sent), will find a certain degree of acceptance, particularly in

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the dailies of the large cities. Short stories of human interest, brief personals of artists, news stories about the programs, and other such information will be used by some newspapers if the publicity is not too blatant. It may not even be necessary to mention the sponsor's name at all. The name or photograph of Rudy Vallee will almost automatically remind the radio listener of Fleischmann, and an advance notice of the appearance of any star will naturally benefit the sponsor at the time the program is heard.

4. *Magazine Tie-ins.*—The uses of magazine advertisement tie-ins are similar, in several ways, to those of newspaper advertisement tie-ins, but it is necessary to study the product and the sales set-up again before deciding definitely that they should be used. In most cases they are valuable, yet in some cases where the broadcast may be sectional and the magazine coverage general they might be inadvisable. A magazine reminder of a radio program which cannot be heard in a certain territory may cause a resentment among dealers, salesmen and the public in that section.

Generally, however, magazine tie-ins are almost essential to make an advertising plan complete. They will associate the broadcast with the product and with the other advertising, and will lend a news value to such advertising.

5. *Magazine Advertisements of Radio Broadcasts.*—Some radio advertisers have gone much farther than mere magazine advertisement tie-ins; they have devoted entire magazine advertisements to their radio programs. This might be expected of a magazine, such as *Time*, *Liberty* or *Collier's*, in advertising its own program in its

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own pages. Other advertisers, however, have used large magazine space to announce or to tell about radio programs, leaving the actual advertising message for the broadcast itself to deliver. Among the first to do this were the makers of Enna Jettick shoes, who used full pages in the *Saturday Evening Post* to announce the appearances of Mme. Ernestine Schumann-Heink.

6. *Trade Papers*.—If the advertiser sells his product through the usual sales channels, he probably will find trade paper advertising well worth its cost. It is one of the best ways to reach dealers, the dealer's clerks and others in the dealer's organization who might not see material sent to the dealer himself. The use of trade paper advertising, too, adds prestige to the broadcast, and it is useful in arousing the interest of prospective dealers.

Trade papers are not available to all advertisers, however. There may be none to cover a specific territory efficiently, or there may be none to reach the particular field an advertiser wishes to reach. The advertiser who sells direct to the public, too, can have little use for trade paper advertising and trade papers also are useless to purely local advertisers and to certain other kinds of businesses—such as some public utility concerns.

7. *House Organs*.—One of the most successful ways of acquainting a sales or a dealer organization with the news of a radio campaign is through house organs or magazines. These already may have wide circulations among the persons to whom the advertiser wishes his message to go, or entirely new publications may be started especially for the merchandising of radio programs. Several advertisers have founded such publications pri-

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marily for that purpose, and radio news forms a large part, if not all, of their content. In such a publication the addition of a new station to the chain, the appearance of a guest star, a change in the time of the broadcast, etc., becomes real headline news.

8. *Broadside*.—For some advertisers, the broadside may be the most important single piece of merchandising material used. Broadsides vary widely in their type, their appearance, their utility and their cost, and the purpose of the broadcast, the distribution set-up and the special problems of the advertiser must be considered in their design.

If the advertised product is distributed through a large number of small retail outlets, the broadside can even take the place of a salesman in telling dealers about a radio program. Usually it is so arranged that the inside, when opened out, becomes a window display sheet to tell the public of the broadcast and to link the dealer with it.

The broadside may or may not confine itself entirely to the radio campaign. It may describe all other forms of advertising and dealer helps to be used, and include pictures of dealer displays and other material. Often, however, a radio campaign will warrant a broadside devoted exclusively to it. Particularly will this be true when there is an opportunity for a great deal of pictorial matter dealing with the broadcast.

9. *Letters and Post Cards*.—Letters and post cards may be used for any of several purposes. They may be sent to listeners in response to audience mail (and many large radio advertisers religiously answer every communication received), they may be sent to salesmen,

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they may be sent to a mailing list of the general public to call attention to a program or a new feature, they may be sent to dealers and members of dealer organizations, they may be sent to jobbers, or they may be sent to the company's own personnel or stockholders.

They may carry almost any kind of information, depending on the nature of the announcement to be made and on the mailing list to which they are going. A letter, particularly, can be much more intimate and personal than a printed folder or leaflet, and its extra cost is worth considering. Its pictorial possibilities, however, will be less than those of a printed folder.

10. *Window Display Material.*—Window display material provides a point-of-sale reminder of the radio broadcast program, for one thing, and it lends a news and display value to the dealer's window, for another. It varies widely in design, purpose and scope.

A window display may consist simply of a broadside, used as a poster, or it may be considerably more elaborate. It may be semipermanent, in the form of a sign to remain up throughout a long continued broadcast series, or it may serve simply to announce an opening program. Some advertisers, among them the makers of Clicquot Club ginger ale, have used material which required an actual container of the product to complete the display—which is an excellent means of linking the broadcast and the product closely together.

Where the product has a general appeal and is distributed through a large number of retail outlets, window display material is often of high value. As in the case of other merchandising aids, the amount and kind of material prepared will differ widely with different advertisers.

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11. *Counter Displays.*—Counter displays, also, can vary widely in their scope, their size and their purpose. A suitable counter display may be merely a small card or stand calling attention to the program, the hour, a local station which carries it, or the star or orchestra used. It may be in the form of a small rack or container, to hold literature for distribution to the public. It may be an actual display case to hold the product itself—with, of course, a radio tie-up as an integral part of it.

One advertiser recently decided to offer a free display case to dealers who would order sufficient merchandise to fill it. The display case itself called attention to a radio series which was shortly to begin, besides holding a varied assortment of the product—which was a relatively high-priced one. Before the radio broadcast went on the air the sponsor had sold enough of his products to dealers, in display case lots, not only to pay for the display cases, but also for the entire radio series! Naturally this is an exceptional case, but it may contain the germ of an idea for others to modify to suit themselves.

The importance of counter displays as point-of-sale reminders should not be overlooked by the maker of commodities in highly competitive fields, where the competitor's article is likely to be sold at the same stores. A buyer of a certain brand of soap may be swayed to another brand at the moment of purchase by an attractive counter display which reminds her of a program she may have liked the night before.

A certain chain grocery store uses an effective display card holding a menu, changed daily. A daily broadcast deals with the menu which is in these display cards on

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the day of the broadcast—which fact, of course, is brought out on the card.

12. *Car Cards and Outdoor Displays.*—Car cards and outdoor displays, which are very similar in general purpose and character, are other useful ways of tying up the product and the radio broadcast program. They also serve as reminders, by carrying a mention of the broadcast or the entertainers, and a brief phrase is sufficient to link up a local station with national advertising of a chain affiliation. Car cards and bill boards thus may be a most effective way of announcing to the public the local outlet for a program which has been advertised nationally.

These poster displays, too, have another valuable function—to follow up a broadcast with a reminder of the product associated with it. A listener may see such a reminder the morning following a broadcast, when he is in a much better position to purchase the product advertised. In that way posters and car cards fill a function midway between the broadcast itself and the point-of-sale counter or window displays in the dealer's store.

13. *Booklets and Leaflets.*—The variety of booklets and leaflets which may be issued about a program is without limit. There may be a very simple folder, usually with illustrations and in color, used more as a reminder of the program than as an elaborate mailing piece. Such a piece may be used as a letter stuffer or dropped in packages by dealers; naturally means of distribution will differ in different lines. Often dealers may wish to mail supplies of such leaflets out to their own customers, and supplies of them may be prepared for that purpose. They may or may not bear the dealer's imprint. These

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are particularly useful to the dealer when they carry actual programs in advance, or other actual news of a broadcast.

Many advertisers, of course, have found that more elaborate booklets have met their needs better. One of the best known of these booklets has been the Cities Service personal budget book, sent to the listeners by the sponsors of the Cities Service hour. The character of a booklet should reflect the character of the broadcast and the product behind the broadcast, and an elaborate booklet would be quite out of keeping with many merchandising plans and campaigns. The maker of a ten-cent article could hardly be expected to profit by the preparation of an expensive booklet.

14. *Reprints*.—Reprints of a broadcast might be classed as booklets or leaflets, but since they usually serve a distinct purpose they may be considered separately from the viewpoint of the radio merchandiser. Some broadcasts are suitable for use in reprint form, particularly where they are historical or educational in character or where they are associated with a particular group or class of prospects. Among such broadcasts are speeches directed to members of certain professions or industries.

15. *Bulletins*.—Bulletins may be used as window display material, but inasmuch as they frequently are for the information of the dealer rather than the public, they may serve their purpose whether they reach the dealer's window or not. A popular form of bulletin is an enlarged or "blown up" radiogram or telegram, telling of the broadcast program; used as a window display it will almost always attract attention. Such a bulletin may carry news

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of the program, announce a change of time or station, or be used for many other purposes.

Other forms of bulletins may carry detailed programs to dealers regularly—usually weekly. These serve as reminders of the program and keep the dealer aware of the advertiser's sponsorship of it.

16. *Letterheads or Stickers.*—Many advertisers mention radio programs on letterheads, listing the stations used, in some cases, or using simply a line at the top or bottom to direct attention to the day of the week or the chain used. Others, whose radio schedules do not warrant such treatment of letterheads, use small stickers, placed on letters that are sent out in the weeks before or during the time a radio series is on the air, or sent out only to territories served by radio.

17. *Inserts and Stickers.*—Inserts may be distributed in a variety of ways—used as stuffers in letters, placed in packages, sent out to stockholders with reports or dividend checks, sent to salesmen with official correspondence, or included with shipments of other merchandising material. Several advertisers have used stickers on packages of the advertised goods, calling attention to the radio program or to some artist or feature of it.

18. *Sampling.*—Sampling already has been mentioned as a possibility in radio merchandising. It has been employed successfully in the introduction of new articles by radio (such as Pepsodent antiseptic, a bottle of which was sent to radio listeners who sent in two cartons from Pepsodent toothpaste), or in winning new users for established products. Samples of Tastyeast have been distributed through radio announcements, for example, as have sample Fuller brushes.

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The offer of a free sample is an excellent way to combine the function of sample distribution and that of obtaining letters from radio listeners, where a check on radio coverage may be desired.

19. *Contests.*—The offer of a prize is usually a sure fire way to bring in audience mail if audience mail is wanted. A number of advertisers have learned, however, that audience mail is not always a reliable guide to the success of a program. One, in particular, recently decided to attempt to increase his mail, since sales had shown a close relationship to it in the past. An offer of prizes brought an immediate jump in fan mail, as was expected—but sales failed to join in the jump.

If the advertiser has any reason for wishing to increase his audience mail, however, a contest is an excellent way to do it. Perhaps, as was done successfully in at least one case, he may combine sampling with a contest, by offering samples of his product as prizes.

The general experience of radio advertisers with contests, however, seems to have indicated that few of them have produced results worthy of the cost. Frequently they center attention more on the prizes than on the product, and by arousing ill-feeling among those who fail to win a prize they may do as much damage as good. There is no denying the fact, however, that contests do have excellent attention value, that they do bring in audience mail and that they may be employed with signal success under certain conditions. Again, the individual advertiser must decide.

20. *Novelties.*—Novelties, in wide variety, have long been used in the merchandising of radio programs. Already the toy balloons used so successfully by the spon-

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sors of the Dixies Circus program have been mentioned. The Quaker Oats Company, also appealing largely to children, has offered dolls, to be sent on receipt of package tops.

But all novelties, of course, are not designed for children. Advertisers have offered phonograph records of signature music, calendars, pictures, and a wide variety of other things of more or less value and utility. One, selling largely to rural districts, offered fans.

Novelties may be distributed through dealers, to call the attention of the public to the radio program. They may be offered in newspaper advertisements, to carry a message about the radio programs straight into the hands of whoever asks for one. They may be used as hooks for audience mail, through radio announcements; or they may be offered over the air and distributed only through dealers, to get listeners to visit the stores of dealers. They may be used as prizes in contests. Naturally their use depends to a large extent on the character of the program, the character of the novelty itself, the character of the advertised product and the general merchandising and selling plan.

21. *Miscellaneous Merchandising Helps.*—The number of merchandising aids available for the radio advertiser is almost without limit. He may evolve entirely new ones of his own, adapt well-known ones to his needs, or by a new combination of old methods, produce entirely new results.

Other merchandising aids which might be mentioned include blotters, imprinted with the advertiser's or dealer's name and with some mention of the broadcast programs; phonograph transcriptions of actual programs,

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useful in sales conventions or meetings; novelty "theater tickets" to radio programs, entitling the holder to listen in at his home to the broadcast (or, in some cases, actually to attend the broadcast in its originating studio); sheet music, usually the signature song of a sponsor, imprinted with pictures of his orchestra or artists and perhaps with an advertising message; photographs of artists, distributed direct to listeners by mail or through dealers; cut-outs; and many others that perhaps the reader may be able to supply for himself.

22. *Salesmen's Meetings or Conventions*.—When all other methods of merchandising a radio campaign have been determined, and proper printed material has been prepared, some means must be found to acquaint the advertiser's sales force thoroughly with the plans and methods to be used. This should be done not only to enable the salesmen to present these plans in turn to dealers, but also to aid in making the sales staff enthusiastic over the sales helps that are to be employed.

If this can be done at a sales convention, when the stage is already set for an enthusiastic reception of new sales plans, ideas and methods, its effect is likely to last far longer than if some less dramatic way of presentation is employed. Whether such a presentation can be made at a sales convention or not, however, it should be made in as thorough and as personal a manner as possible. District sales meetings may afford the best opportunity.

Radio broadcasting is still news in almost any industry. That is partly due to the fact that it is largely a matter of personalities—singers, entertainers, musicians—and partly to the fact that it is of entertainment

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value not only to the public, but also to the salesmen and dealers themselves. A radio campaign therefore should be merchandised to salesmen not only as a selling force which will increase their profits, but also as a medium of entertainment for them to enjoy. The better this angle is brought out in sales meetings, the better the salesman will spread the message, himself, among the dealers he contacts.

23. *Salesmen's Portfolios*.—But it is not enough to present broadcast plans to salesmen effectively, and leave it up to them to carry enthusiasm out into the front lines of the trade. They must be armed with material which will help them spread that enthusiasm, and it must be in a form that is convenient to carry, complete, and convincing. The most practicable way of doing this generally is through salesmen's portfolios.

The portfolio may devote itself entirely to the radio campaign, or it may simply show the radio campaign in its relation to the general advertising plan as a whole. Whichever form is used, the portfolio should be complete in its description of the radio plan. There should be lists of stations, the time of the broadcast for each station, photographs of artists or entertainers, a description of the program itself, information as to coverage of the stations used, samples of tie-up and spot advertising, photographs of display material, proofs of advertisements available for dealer use, and a description of merchandising aids and helps, as completely as it can be done. In the long run the salesman's portfolio must carry a large part of the responsibility of arousing the interest of dealers, and in acquainting them with the advertiser's radio campaign.

This chapter has not attempted to exhaust the list of

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merchandising aids that are available to radio advertisers. Rather, it has sought to suggest a few which have proved of greatest benefit to a representative number of advertisers, and to indicate some of the possibilities which are open to the advertiser who is faced with the problem of merchandising his radio broadcast series.

It is reasonably safe to say that comparatively few radio campaigns have been merchandised with anything like the effectiveness which might have been attained. Primarily, perhaps, this has been due to the comparative newness of radio as an advertising medium, and to the fact that advertisers have used it frequently not only without the benefit of past experience, but intentionally as an experiment, to stand or fall on its own merits without other aid.

But that is not the way to derive the greatest benefit from a radio investment. Nor is it the way to hold dealers or customers, for if radio fails to live up to its promise to them it may make later progress more difficult.

To reach its greatest effectiveness, radio merchandising must be continuous. Frequently a campaign is given good merchandising support at the start, but after that initial impetus has spent itself it has been left to do its work without further aid. More careful attention should be paid, generally, to the part radio must play in an advertising campaign as a whole, and a wider use of a continuous tying-in of radio with other advertising employed. Such a tie-in will serve to keep the link between the broadcast and the product alive in the minds of both dealer and customer.

Radio can't be left to depend upon its entertainment value alone to sell goods. It must be entertainment, yes

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—but it also must be advertising, if it is to justify its cost. To do its best work in selling a product, every possible assistance should be called into play—in short, it must be merchandised.

Merchandising will be doing its job, in radio or anything else, if it accomplishes its purposes of assisting the advertised goods to move quickly, smoothly and economically from the producer to the consumer, and of keeping the consumer satisfied. It is up to the advertiser, and to his agency, to determine the methods, and to see to it that they work.

CHAPTER XV

PUBLICITY AND ADVERTISING IN RELATION TO BROADCASTING

*Carl M. Baumhart*¹

A CERTAIN client whom I know is tremendously proud of his radio program. He may well be. He is spending millions to make it a good one. He employs the best available talent. He uses the largest and best of the chain networks. Each year his bill for both talent and stations would make a respectable payment on the national debt.

According to what figures he can lay hands on, his program is well received over the air. But he is not contented. In the club car on which he rides to town every morning is another radio advertiser with a lesser program. At least advertiser number one thinks it is. The talent isn't as costly, the network isn't as large as the one he uses. Yet advertiser number two is eternally bragging about the large number of fan letters he gets. Advertiser number one isn't to be outdone, so he finesses things so that his friend brags first. Then he tops him with figures on fan mail but in his secret heart he knows himself for a liar.

I think if P. T. Barnum were alive to-day, he would solve the problem for advertiser number one. He was

¹ Publicity Counselor, Mandeville Press Bureau.

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the world's first *real* publicity man. Or at least the first really big publicity man of modern times. It was Barnum's edict that any publicity was good publicity. Maybe it was to a showman who charges admission, but to one who gives away his entertainment as sugar-coating for salesmanship, good publicity is the only kind to be considered. But Barnum is dead, so we shall have to go on with merely the memory of his triumphs to guide us.

Now the getting of this publicity is not, as so many advertisers seem to think, a black art. It is based upon the same sound principles as govern advertising in all its branches. And here let me say that advertising and publicity are not the same. Far from it. The technic that is successful in advertising will kill publicity more quickly than anything else.

These publicity principles are the same as those which govern the selection of all news. In other words, human interest.

Any radio advertiser who does not set aside a certain sum from his radio appropriation for publicizing his program is losing the greatest single opportunity there is for building his audience.

If he does not believe me, let him look for a moment at the procedure followed by theatrical people who control the destinies of the Broadway stage, "the road," and the movie industry.

Probably the greatest single factor that has built up the business of entertainment to the pinnacle it holds to-day is publicity. Certainly news about the stage stars, the directors, the producers, the studios, Hollywood, and similar topics has placed the industry continually in the public eye. It has continually whetted the interest of the

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great masses upon whom the movie and theatrical industry depends in no less a degree than the radio industry.

What the radio industry needs at present is a group of publicity men who can dramatize their industry in the way clever publicity men dramatized and still dramatize and continually dramatize the plays, the musical comedies and the silver screen. The lack of good publicity, the lack of any ordinarily intelligent effort on the part of sponsors of programs, is making radio lopsided.

There is a certain amount of legitimate news in every radio program. Everything that is human is a possible source of news. The human race is most interested in itself. Man's greatest interest is man.

Possible news in radio programs can be gathered from the performers themselves, their careers, their hobbies, the odd things that happen to them, their home life, their likes and dislikes, how they got that way, why they think radio is *the* perfect career and similar topics. The director of a program usually has half a hundred good stories up his sleeve. Probably he won't know a half dozen of them but a clever publicity man will. Under his skillful digging and probing they will emerge half-shamefacedly like so many naughty children. And the director himself will look at them on paper in much the same surprised way as the captain of an ocean liner looks askance at a stowaway.

After the director, there is news material in the compositions played, the career of the composer, any odd tricks of composing, the inspiration of the music, the occasion of its first presentation or any of dozens of possible angles from which a good story can be gathered, prepared and launched on its way to the newspapers.

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Nine times out of ten, there is a good story to be obtained from time to time by having a quiet chat with the announcer. If the publicity man can win his confidence, stories sometimes come out of nowhere borne on a chance remark that is freighted with news possibilities.

Even the musical arranger, the fellow who modestly stays behind the scenes and is observed only at rehearsals, may have a story in the way he writes the various instrumental parts which, blended together, make the musical composition the strikingly beautiful and arresting thing which it is.

There are stories to be gotten even from the control room man, that granite-faced, unfeeling individual who barks backward through the microphone at rehearsals and who is, after all, the man most eagerly kowtowed to by directors and advertising agency men alike. Sometimes he will reveal himself as really human and perhaps under the influence of one of the client's fine cigars will unbend enough to reveal anecdotes from his past or give the low-down on some unnoticed incident that makes good news. Even some control men have been known to unbend enough to tell about the time Senator Windbag spoke on such and such an hour. The senator takes some time to get warmed up and didn't realize that five minutes over the air means four minutes and fifty-nine seconds. Forgetting this important fact the senator did not get warmed up until ten minutes had passed and was going good at the fifteen-minute mark. He never knew that the control room man calmly blanked him off the air when his time was up and nonchalantly let the program go on.

Who should serve as publicity men? Certainly not advertising copywriters. Many of them fancy themselves

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as Jack of All Trades. "Sure," they tell the client, "just leave it to us. We'll take care of all the publicity for you." They do, all right. The releases they write sound like their ads. "Bologney," yells the radio editor, either throwing them in the wastebasket or tossing them ceiling-ward on the supposition that what sticks will be printed in the paper. If you want a liberal education in publicity, go and sit beside a radio editor when he opens his morning mail. You will learn two things: a lot of new profanity with which you can awe your luncheon companions, and just how awful most publicity releases can be.

The ideal publicity release is a pithy news story which confines itself to facts, jumps immediately into its story, tells it quickly without the use of adjectives and when it finishes, stops. By that, I mean it tells its story without trying to embroider the facts, and stops when it has said its say.

The publicity man who learns this early in his career has the way smoothed for him by half. He wins the confidence of the men he is striving to please. These are the editors who decide what is of sufficient value to go into their papers. If they know his work, if he plays fair and square with them, he is sure of a job unless some account representative doesn't like the kind of neckties or socks he wears and runs and whispers things in the client's ear.

"Attempts to persuade newspapers to print anything but news or features with a genuine appeal to their readers are useless," says John Bakeless, an authority on publicity. ". . . worse than useless, in fact," Mr. Bakeless continues, "since they create in newspaper men's minds a

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suspicious attitude which may mean that all future releases will simply be tossed into the wastebasket unread. The gravest error the inexperienced publicity man can make is to suppose that newspaper offices can be so deluged with paper that in sheer desperation they will print something. Editorial wastebaskets are always large."

Again the question arises, "Who shall prepare these releases?" Mr. Bakeless hits the nail on the head when he says: "No releases should ever be written except by a writer with newspaper experience, preferably as both reporter and news editor. I once saw a fairly expensive publicity campaign ruined by the stupidity of a magazine owner who insisted on printing a list of eighty-odd celebrities and near-celebrities who were nominally coöperating with the magazine, in the lead (first paragraph) of the story. Every news editor in the United States promptly threw the story into the wastebasket. The money which the release cost might just as well have been thrown down the drain; the magazine's reputation for sending out printable publicity suffered permanently in consequence."

If you substitute radio sponsor for magazine owner in the above paragraph you have an idea of what happens all too frequently when publicity is released under the direction of a client who does not always know what publicity is all about. In other words he does not make the necessary, sharp distinction between advertising and publicity.

Now the newspaper exists by giving its readers the kind of news which they want. Readers want to know what is on the air. There is a great wealth of free entertainment material that is theirs for the twisting of a dial.

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Consequently they desire some means of knowing what awaits them. Realizing this, the newspaper finds itself between two fires. On the one hand it is publicizing a competing medium. On the other it has hundreds of thousands of readers who clamor for this type of news. Many papers have met the problem by deleting the name of the sponsor and merely telling their readers that such-and-such entertainment starring so-and-so as artist is heard at a certain hour over a certain station or network. Many sponsors have objected instead of leaving well enough alone. After all, they are most interested in capturing their audience with the entertainment value of their program. Once having gotten the listener's ear, the sponsor can tell him the virtues of his product and he has gotten across his sales message which is why he went on the air. Therefore the publicizing of the artists publicizes his program.

This deleting of trade names by the newspapers and the closing down of free space is traceable directly to the current business depression of 1929-32.

One publisher of a famous newspaper said to me one day:

"We have cut down on radio just as we have on automobile publicity and business publicity simply because our revenues have been falling off. Why should we spend our money in having free publicity set into type when there isn't enough paid advertising space to make it profitable for us?"

Then he went on to tell his grievance on another score and in this respect he probably was expressing the thoughts held by hosts of other publishers.

"We have cut down, for example, on automobile pub-

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licity because most of the stuff we were getting, boiled down to its news value would average a few sticks of type. Who in the devil among our readers cares if John Smith, president of the Hoopla Motor Car Company, says the Hoopla Eight is the greatest car in Hoopla history? If the automobile companies, like some other companies, would get busy and send us some real news, the kind we simply can't afford *not* to print, they'd be doing themselves a great deal of good and would find that the public respected them a lot more for it. Let the extravagant claims go into the advertising columns where they belong."

Try and get radio publicity by similar tactics. Then count your clippings, total your costs for postage stamps, mimeographing and stenographic service and decide on how many hundreds of dollars each one has cost you.

It is fair to suppose that when the business pall lifts that there will be more and more space devoted to radio and that the clever advertiser will take advantage of his opportunities, making his press releases welcome to the editor by having them newsy, short and well-written.

This cutting down of newspaper space is bringing a host of new publications into the radio field. These are the fan weeklies and monthlies which offer a fertile source of publicity for radio programs. These periodicals are addressed to special audiences and while their circulation may be limited, the interest of their readers probably is out of all proportion to their coverage.

The alert, live, publicity man will earn his salary many times over by writing special articles for these magazines in which his client's program is presented in an attractive manner with lots of human interest material about the

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performers. Human interest material makes the publishing world go around. It is responsible for the success of such magazines as the *American*, the movie fan magazines, and the confession magazines. Consequently the same rule holds good for material about the radio stars.

If I were an advertiser starting on the air and possessing a publicity background laboriously acquired through trial and error, how would I go about it to get the best results for my program?

First of all, I should acquire the best talent available for the kind of program I was sponsoring. If, for instance, I had a popular program using, say, such a dance band as Leo Reisman's and a guest star each week, I would feature the guest star of each program in the publicity each week. Nor would I be content with simply releasing a routine story to the newspapers. I would use every means possible to get publicity by means of pictures. Few publicity men have any "art" sense at all. By "art" I mean the ability to select photographs that are attractive and which at the same time will reproduce well.

On a certain account handled by the advertising agency for which I once worked, we got so much space with good art on different guest stars each week that other clients of the broadcasting company complained that we were getting far more than our share of space. The retort to this complaint, as made by several nationally known radio editors, was, "Send us better pictures and you'll get the same break."

There are certain definitions to keep in mind in sending pictures to the newspapers. First of all, they must be attractive. One safe rule is to get a good picture of a pretty girl wherever possible. Editors of every depart-

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ment can usually get a girl into a layout *if she be pretty*. Readers like to get a vicarious thrill from looking at feminine pulchritude at its height.

And for heaven's sake, send close-ups. A good head or a good "leg" picture should not be taken from twenty feet away. The pictures should be clear enough to reproduce without a smudge no matter how temperamental the stereotyping department of a newspaper may be. Next to having your program featured in the box, "Best Programs for To-day," the best thing is to have a nice, striking photograph of whoever your performer may be.

In addition to sending out the best-written release each week, I would augment it with a number of short, catchily written short paragraphs revealing the personal side of the stars of my program. Some of them would deal with anecdotes, some with hobbies, some would be a little romantic. Anything legitimate that makes *interesting* copy would be grist to my mill.

But I would not sit back and rest there on my laurels. In publicity there is mighty little rest. You have to be as alert as a fox to grasp any opportunities for publicizing your program. Sometimes you will get an idea at the oddest moment and, jotting it down, you will find it the basis of a story that will perhaps win widespread attention everywhere.

But there is a great deal to publicity outside the written word. Successful promotion through this medium requires certain quirks of personality that often are the direct opposite of those required for a good advertising man.

A good publicity man is never austere, never cold-blooded. He must possess the ability to mix. He must

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have the facility of calling people by their first names. He must be sincere and friendly and above all, he must keep his word. If spot news comes up he must know the different men on the metropolitan newspapers so well that he can telephone them, and they in turn must be able to trust him enough to see that the story, if it be worth while, is accepted without their having to waste precious time confirming what he tells them. The publicity men who have made niches to-day for themselves are those who are not only good newspaper men, who know news and how to present it attractively but who are experts as well in the ticklish business of human relations.

The question of publicity is still so new to advertisers that they have had little time or opportunity to familiarize themselves with the best means for obtaining it. Consequently they often are content to follow the groove, getting a certain amount by routine methods by leaving a richer field untouched because of lack of knowledge as to how to proceed.

Many leave the publicizing of their programs to the publicity departments of the broadcasting companies. These departments are doing a fine job but they are handicapped as are all departments which handle so much material that they can give but cursory attention to one account. They were organized primarily to give publicity to themselves through publicizing features that are carried on their networks.

It can be readily seen that under the system employed by the broadcasting companies there is not the necessary flexibility of operation needed if full advantage is to be taken of the different "breaks" in the news.

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Often a good publicity man retained to handle a radio account can be of incalculable value by acting as contact man between the client and the broadcasting company's publicity department. Even though such a department does not have the flexibility of operation that a publicity firm may have, it nevertheless can frequently carry a story that is of great benefit to the client and to itself. The alert publicity man will use this service just as he uses the services of the syndicate for disseminating a good news story favorable to his client. But such a story must contain news. Here again the uncertain factor in the equation is the caliber of the publicity man. If he is alive to his opportunities, if his nose for news is as keen or even keener than it was in the time of his "by-line" days on a newspaper he will be of incalculable value to an advertiser.

CHAPTER XVI

RELATIONS BETWEEN STATIONS AND AGENCIES

H. H. Kynett¹

CURIOUSLY enough, the relations between advertising agencies and individual broadcasting stations have been rather slow to develop. There is, perhaps, an excellent reason for this. The agency's advent into radio advertising came through the networks, and it was not until the coming of spot broadcasting that the necessity for relations with individual stations began to make itself felt.

When broadcast advertising became a practicality through the formation of the networks, it was entirely natural in the experimental stages that the agency should turn to the networks. Agents were so busy with the development of programs and program ideas that they were glad to leave station relations to the network engineers.

The agency viewpoint, of course, was developed by network contact, and primarily it devoted itself to the copy slant—just as in past decades the agency attempted to produce magazine and newspaper copy before necessity made it imperative to study markets in relation to circulations. Attention was focused on continuity writing and program building long before any concerted effort was made to develop station contacts.

¹ The Aitken-Kynett Company.

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But things move rapidly these days. Broadcast advertising is still in its swaddling clothes, yet its technic has developed with amazing rapidity. Where it took thirty years to develop copy writing to coördination with market analyses, it has taken less than five to bring broadcasting to a plane that does not compare unfavorably with other media in ascertaining values.

It was not until the development of satisfactory means of making records for electrical transcription that the agency was prompted to seek serious contact with stations individually. Barely three years have elapsed since these relations began to develop. Of course there have been exceptions to the rule. The growth of outstanding individual stations such as WLW, Cincinnati; WOR, Newark; and stations in metropolitan centers isolated from New York, brought much earlier contacts from agencies located in those points. But agencies located elsewhere did not pay much attention to them until difficulties in securing network time forced them to go beyond New York City in their search for adequate broadcasting outlets.

The situation was notable for the lack of knowledge on the part of all concerned. Broadcasting came like a tidal wave upon the advertising world. If the agencies were lacking in their knowledge of broadcasting technic, so were the broadcasters. Self-appointed experts arose from every conceivable quarter. A flood of gratuitous advice flowed from those who labeled their abilities as based upon "showmanship." Ideas—some good, mostly bad—sprang from unheard-of sources. Volunteer experts overran stations and agencies, ready to offer ideas—at a price. The flood is receding, there

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is plenty of wreckage on the rocks, but the wave has not ebbed entirely as yet. Out of it, however, has come a steady development of knowledge and technical ability on the part of station and agent alike. Remarkable progress has been made, and the amazing thing about it all is that so many programs have been fundamentally successful.

Out of the maze of conflicting ideas has come a program technic—a knowledge of continuity writing and program building that constantly presents better programs to the public—with finer results to the advertiser. Out of it has come, too, a host of new problems, chief of which are those of the so-called split network and spot broadcasting through one or more individual stations.

In theory, if not in practice, adequate coverage may be obtained by the advertiser who uses a basic network. In practice, many fine programs are being presented successfully on individual stations. Both of these escape consideration of the intricacies and possible weaknesses of electrical transcription. Not so with the split network advertiser. True, he may turn to electrical transcription as his solution. But recordings have yet to prove completely that they do equal equivalent talent broadcasting from the studio.

The split network advertiser—which is to say, the smaller national or semi-national advertiser—has had broadcasting problems multiplied. Except in one or two sections of the country, no sectional networks have operated satisfactorily; the cost of building a network of privately leased wires is inordinate; and the split network using part of a chain is surrounded with problems and perplexities almost without end.

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It is easy to see, therefore, why the development of relations between stations and agencies becomes increasingly important. The agency has had some little experience with network problems and network coverage. In the beginning, split networks offered few problems because there was plenty of time available. But to-day the popularity of chain broadcasting has automatically increased network problems to the point where the question of reaching groups of territories or individual uncovered territories has become one of the most difficult problems in broadcasting.

Certainly the medium-sized advertiser is entitled to his place on the air. It is not enough to offer him electrical transcription. If network advertisers and single station advertisers have direct studio transmission available for their programs, surely the so-called "split" network advertiser rates equal facilities. How to find the solution calls for close study by both stations and agencies. Perhaps the welter of confusion now existent in network relations with individual stations will resolve itself ultimately into specific time allotments for the sale of single station time, for full network time and for split network time.

Spot broadcasting has helped in meeting the problem—but, with the help we find another multiplicity of troubles. The problems of spot broadcasting make it of primary importance that advertising agencies develop relations with individual broadcasting stations that permit of knowledge, appreciation and harmonious coöperation. Unless both the station and the agent understand each other's point of view, much must be lacking in this development. Spot broadcasting has assumed immense

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proportions involving the expenditure of many millions of dollars. It is doubtful whether any program can begin to function as it should without a thorough knowledge on the agent's part of conditions existent in individual stations, and it is likewise doubtful whether the time broker as he exists to-day can give this knowledge in clear and unprejudiced fashion.

While it devolves upon the station to work out a satisfactory means of presenting its facilities to the agent at large, it is also necessary for the agent to develop contacts that give him a background of understanding and satisfactory means of discrimination in fully appreciating what any given station has to offer.

It may be argued that most broadcasting questions require complete agency understanding—whether the program be network, individual studio or spot. True, but the problems of spot broadcasting come home quicker and with more difficulty than any other. Study a few of the questions that exist at present whenever an agent undertakes a spot broadcasting campaign. Immediately comes the need for knowledge and understanding of such subjects as these:

1. *Station Facilities.*—The agent should know just what the facilities of the station are, so that he may have an understanding of how it is equipped to respond to the needs of his client. He should know where the station stands in relation to competition, its place in the wave band, its time for broadcasting, its popularity through other programs and sustaining features, its personnel, and its success in handling broadcast advertising.

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2. *Program Material.*—Some few individual stations are well equipped with local material; others are not. Local talent varies tremendously. As is to be expected, a large part of it is amateurish; yet on the other hand some of the finest programs on the air to-day have developed through talent secured from local stations where successful performance has made their popularity outstanding in the area covered by the station.

3. *Special Hours.*—Many a local station owes a large part of its popularity to the development of special hours that attract locally because they are peculiarly adapted to conditions that exist in that locality. Participation in these hours on the part of an advertiser has sometimes produced excellent results at remarkably small cost. If the agent is to function successfully in spot work, he must have facilities to obtain information concerning special hours.

4. *Electrical Transcription.*—It is not enough to know that a station has such and such equipment for the handling of electrical transcriptions. The rate card cannot possibly contain all of the essential data, because most of it relates to the station's ability to make use of its equipment. The quality of equipment is important; even more important is the quality of operation. Staff understanding of the control board, appreciation of musical qualities, and thoroughness of performance will make or mar any program, no matter how good it may have been in the recording studio.

5. *Studio Direction.*—Directions for handling electrical transcription in the individual station are usually vague and can easily result in errors. One of the most important contacts to be made with the individual station

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is the development of a method of handling spot broadcasting script so that the proper cues for work to be done by the station staff are clearly indicated, with nothing left to the imagination of the individual operator, who may have no knowledge of the transcription and the proper methods involved in broadcasting. Agencies have much to learn from experience in this connection, and only staff contacts can develop systems that are suitable and foolproof.

6. *Mechanical Equipment*.—This item relates to station power and transmission qualities. It is an important factor in measuring the effectiveness of the station's coverage and is one that can hardly be obtained from a mere statement of mechanical equipment. Contact with the station is necessary to appreciate what might correspond to editorial quality and format in a printed publication.

7. *Station Coverage*.—While progress goes on in determining the effectiveness of station coverage, much remains to be learned. Station popularity, as well as mechanical equipment, enters into this, and unfortunately neither the question of quantitative nor qualitative coverage has yet been determined accurately in relation to most stations. Many a broadcasting station will deny this indignantly, but lack of contact on the part of the agent has kept him in ignorance of this so far. Moreover "blind spots" and poor reception areas from outside causes are still unknown quantities to the average agent, at least.

8. *Credit and Billing Relations*.—Contact is an important phase in developing a mutually satisfactory method of giving credit and maintaining billing methods.

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The National Association of Broadcasters is contributing materially to the evolution of credit policies, but if the agent wishes to have his problems fully recognized, he must have individual station contact so that broadcasting operators may fully appreciate his own problems in relation to client billings, discounts, payment dates, etc.

9. *Station Relations with Time Brokers.*—Much of the confusion of thought regarding the place that the time broker should hold in the radio sun will be dissipated when contacts between agency and station establish a complete understanding of agency functions. The chief difficulty that seems to prevail is due to the fact that the time broker up to the present not only has represented broadcasting stations, but has also performed, in part, agency functions, with the result that sometimes a double effort, as well as a double charge, has come about because of the overlapping between agent and time broker. Station contacts will go a long way towards building an understanding as to where an agent's functions begin and where they cease, what the full extent of a station's responsibility may be, and just what place, if any, the time broker should occupy in station representation. More and more stations seek exclusive or non-competing representation—an important factor in developing contacts with the agent.

10. *Spot Broadcasting Production.*—A further complication in electrical transcription production has been the tendency of time brokers to take on production studios, so that one company not only develops the mechanical production of a program, but also places the time. A number of studios have entered into the time brokerage business upon the plea that they cannot

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operate profitably purely as producers; that they must have the brokerage from time placing to make a decent return upon their investment.

Be this as it may, it complicates matters and handicaps clearer understanding between agent and broadcasting station. In this connection it must be understood that the agent has one phase of the matter to consider that he alone can consider—and that is the complete advertising problem of his client. Producers, time brokers and individual stations can only relate themselves to the part of an advertiser's campaign that affects broadcasting. Broadcasting may or may not be the primary medium; in many instances it is not. In any event, only the agent can have the essential concept of a client's problems that is necessary to successful broadcasting advertising.

The problem of station representation is steadily approaching its solution. It must, however, be evolved so that it does not place too heavy a burden of cost upon the station and yet maintains a satisfactory representation of the station's facilities and merits to agent and advertiser. Closer contact between individual stations, individual agents and such organizations as the National Association of Broadcasters and the American Association of Advertising Agencies make the quick solution of this problem entirely feasible.

The need for better relations between individual stations and advertising agents is hardly a subject for academic debate. It is difficult to discuss accurately because of the tremendous variance in competence on

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the part of both advertising agent and broadcasting station. A few of the larger agencies have very highly organized radio departments, and in one or two instances have been the chief factors in developing betterment of spot broadcasting. These agencies, however, are located almost entirely in Chicago and New York, and their staffs' acquaintance with individual stations is comparatively limited.

The same may be said for the broadcasting station. Some of the larger stations, pioneers in broadcasting, are still pioneering the path of commercial policy for themselves. In the course of their work they have developed contacts with many agents which have proven exceedingly valuable in developing mutual education.

For the most part, however, advertising agents know comparatively little of station technic, particularly in reference to electrical transcription, and have still to be forced by circumstance into contacts that make them so valuable in appraising quality in other media. Only a few broadcasting stations have any appreciation of the tremendous scope of the good advertising agency's functions. This is explained by the fact that so many broadcasters have been recruited from ranks outside of advertising and have little or no concept of agency technic.

Broadcasters' prejudices concerning advertising agents are based largely upon the agents' ignorance of individual stations and their problems. Too often they gauge the advertising agent by the inquiry from the pseudo-agent whose education in programming, or any other phase of broadcasting, is woefully lacking.

Then, too, many of the contacts which broadcasters have experienced with less skillful agents have been ex-

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asperating and costly. They have answered questionnaires without number; most of them, they feel, senseless and inadequate. Frequently, too, it has been necessary to make expensive researches to find answers to questions—and more than once costly data have been furnished to an agency without even the courtesy of an acknowledgment.

Small wonder then that broadcasters, lacking direct contact with competent agencies, have felt, to put it mildly, that the agent is uninterested.

This is primarily due to the fact that indirect contact has been the rule. Stations have confused many of the advertising agent's functions with those of the time broker who has been selling time to agencies and whose value to the broadcaster depends almost entirely upon handling of time alone. Consequently the station lacks any strong appreciation of the advertising agent's interest, his desire to learn, and, indeed, his sometimes outstanding knowledge.

Too often the broadcaster believes that the advertising agent is simply endeavoring to capitalize upon the ideas and efforts of some one else. He feels that because he has not come into personal contact with a given advertising agent that the advertising agent lacks interest in him. He is apt to overlook the fact that part of the advertising agent's job is to develop some little knowledge of all broadcasting stations, and because perfection of understanding has not arrived in his own case, he is inclined to feel that it cannot have arrived elsewhere.

Of course this is a common failing and is not confined to broadcasters alone. Indeed the shoe may fit the other foot. The advertising agent whose experience has been

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confined to networks frequently develops the idea that networks are not anxious for business; that the heavy demand for good hours on the air makes the individual station indifferent to problems of spot advertiser and network advertiser alike. Likewise, apparent indifference on the part of a given station sometimes is misconstrued by the advertising agent as indifference on the part of broadcasters as a whole.

The tremendous discrepancy between network rates and local rates is another source of misunderstanding which enhances the agent's feeling that the broadcaster is indifferent to national business. Many agents still do not understand the intricacies of costs that make the discrepancies between local and network rates such a seeming paradox. It is very difficult for an agent who does not fully appreciate broadcasters' problems to understand why a network charge for a station, including a heavy telephone line charge, should be much less than the local rate the station obtains. Correspondingly it is difficult for the broadcaster to understand why, when he can secure higher rates for his station locally, he should be expected to accept national advertising which produces so much less revenue for him.

Without an intimate knowledge of the factors that have gone into the development of station popularity, of costs, of equipment and other details of broadcasting technic, it is impossible to arrive at such an understanding. Only by contact between station and agent can an appreciation be found of the other's point of view. And many agents are taking steps to obtain this contact, although not a few difficulties bar the way.

One outstanding difficulty is the lack of direct station

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representation. Time brokers who are selling time on all stations, in reality represent no station effectively when the discussion goes beyond available time and rates. The direct station representative is a rare visitor. Consequently the advertising agent is prone to develop the following misconceptions:

1. The smaller the station, the less competent it is.
2. Few, if any, stations have decent program facilities.
3. Individual programs will not be handled properly if left to the station staff.
4. Records for electrical transcriptions will be man-handled nine times out of ten.
5. Local stations use no judgment or control in censoring advertising credits.
6. The average station is narrow and unprogressive in method and will remain so because it is interested in trivialities and not in better broadcasting.

To which the station owner is apt to retort that:

1. Agents are in complete ignorance of the individual station and show no inclination to learn anything about it.
2. Agencies have no concept of station problems.
3. They cannot appreciate local ability in programming.
4. The agent is interested only in network broadcasting or spot electrical transcription that involves no station effort on his part.
5. All agents lack any scientific concept of broadcasting. Unless they are bludgeoned into a station contract

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by high pressure selling on the part of a time broker, there is little hope of interesting them in any given station.

6. Agents do not create local business for the station; they merely grab business created by broadcasting "experts."

Obviously both points of view are fallacious. There is just sufficient smattering of truth in both sets of prejudices to permit them to linger. The self-appointed "expert" encourages their continuance. But as the advertising agent's contact with the individual station develops, these misconceptions vanish into thin air. The advertising agent comes to learn that the station must deliver to the listening public a quality of entertainment, information and education that may be tinctured with advertising only when, if and as the public approves. The individual broadcaster learns that the advertising agent, if only to survive competition, must serve his client faithfully and economically to give the public what it wants in broadcasting, if his advertising message is to be favorably received. When a satisfactory method of station representation is developed, progress in these matters will increase to a notable degree.

After all, it is wise for the station to promote contacts with agencies, possibly to an even greater degree than the agent should seek contact with the stations. Adequate station representation has a direct bearing on the future of the station's earning power. It will have much to do with the future of radio's usefulness as an advertising medium. The mere fact that the initial popularity of broadcasting has created any number of advertising successes is no guarantee that the air is permanently

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good as a medium for any one advertiser's continuous appearance. Moreover, despite radio advertising sensations, there has been tremendous turnover in advertisers on the air.

The furtherance of station and agency contacts will have much to do with the development of available talent, particularly in smaller cities. It will play its part in developing a means whereby sectional networks may be constructed with some flexibility of operation. It most certainly will figure in developing competition that is independent of the networks to a point where sound economic costs are recognized by agent and advertiser.

Finally, the development of station contacts must play an important part in making broadcasting increasingly productive in relation to expenditure. Conflicting schools of thought, some of them based purely on advertising, others on public economy, others on political aspects, all lean towards satisfying public taste in the end. If the broadcaster and the advertising agent—the two most interested parties, commercially speaking—arrive at a thorough understanding of each other's problems and endeavors, the solution will come much quicker than otherwise.

To-day there is no question as to advertising's place in a newspaper or a magazine. No longer do the editorial rooms thunder denunciations of commercialized columns. Advertising revenue is recognized as the staff of publication life. Advertising columns are of vital importance to the circulation department. Possibly the same development will take place in radio. There is need of progress on the part of the individual station. Wastes exist in representation that put unnecessary costs

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on advertiser and station alike. The public wants better programs, and if radio is to remain a permanent force in our national life, the public will get them. "How soon?" is a question, the answer to which can be given by better contacts between broadcaster and advertising agent.

After all, it is a question of "quality." Broadcasting stations, no less than publications, cannot survive unless they fill a public need—intelligently and constructively. The agent—the good agent—has a thorough knowledge of markets—and public reactions. He has much to give the broadcaster in knowledge and experience. Better and more direct contact methods will put his knowledge at the broadcaster's command.

What of the agent? First, define "advertising agent." Not every company that titles itself "advertising agent" deserves the name—either for creative effort, competence or financial responsibility. Thousands of names are listed in telephone directories under "Advertising Agencies," yet the membership of the American Association of Advertising Agencies numbers less than two hundred. And that membership places a very large part of all national advertising.

Good agencies are limited in number. The task is to recognize them. How? Let the broadcaster devise his own standards of requirements—apply the test—maintain his standards—and the results will be apparent soon enough. A high standard for agency recognition by broadcasters is needed—it is simply part of the development of contact between station and advertising agent.

CHAPTER XVII

EXPORT RADIO ADVERTISING

*Neville O'Neill*¹

RADIO advertising in export markets is rapidly becoming an important part of the commercial broadcasting field. As a former agency man, interested in both radio and foreign markets, the writer has gone into this field as thoroughly as it is possible to do in a year's study —first-hand in some sections such as South America, the West Indies and Mexico and through representatives in various European countries and the British Colonies. This work, with the material gathered, together with government reports and other available data, form the basis of this chapter.

After the United States, Latin America, because of the uniformity of language and the great commercial possibilities of the southern continent, will undoubtedly prove the richest territory for radio advertising and for a high level of program achievement. Indeed, radio in the Latin-American republics may well play a great part in helping to hasten prosperity throughout the world through the stimulus it can give to the sale of imported goods to consumers hitherto unreachable by the printed word, whether in newspaper, magazine, billboard, or other media.

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SOUTH AMERICA

Broadcasting in South America has gone through much the same process of development as it did in the United States. There was the boom period beginning about 1922 when radio enthusiasm took hold of the public, and local merchants in various cities looked upon broadcast advertising as a great medium for gaining good will. The very novelty of hearing a human voice over the radio held listeners at attention while advertisers fed more advertising than entertainment into the microphone, and the radio audience was grateful for it.

For the first three or four years radio was a mania, vast quantities of receiving sets were sold by department stores, music houses, electrical shops, and even through such abnormal outlets as garages. Thousands of amateurs feverishly built their own sets, and it was these amateur radio fans who formed the numerous radio clubs now spotted all through South America, many of which have maintained broadcasting stations by voluntary contributions through every sort of adversity during the past eight years. Thus we have the Radio Club of Rio de Janeiro and Radio Club of Argentina (known as the R.C.A. and often, therefore, confused by foreign advertisers with the Radio Corporation of America). In most cases these radio clubs were given substantial contributions and were often even initiated by radio dealers in order to increase the sale of receiving sets and parts.

Scores of firms of every type, from manufacturers of soap and food, to radio dealers and newspapers joined in a mad rush to secure wave lengths and licenses from the different governments to erect broadcasting stations. In

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many instances fly-by-night companies were incorporated to tie up all the wave lengths possible and peddle them around to the highest bidder. Most of the station transmitters were made from parts bought from various countries. That is, they were assembled sets put together by native engineers and in some cases by mere amateurs. In one set of transmitting equipment one might find material made by the Philips Company of Holland, Western Electric Company, Telefunken Company of Germany and Italian and British companies. The whole broadcasting situation was confused and hopeless. Just as in America, public interest was maintained because of radio's novelty, but when the novelty wore off the broadcasters had to set their house in order. There followed five or six years of hard work and slow improvement until now, once certain difficulties have been overcome, South America stands on the verge of a tremendous development in radio broadcasting.

More and more, commercial broadcasting has become a specialized art, and the radio audience has become more and more discriminating. There are stations today in Latin America that compare favorably with good stations in the United States. Foreigners—American and British—in the Latin-American countries are inclined to compare broadcasting there unfavorably with American broadcasting, thinking in terms of the big New York stations. They forget that throughout the United States are scores of stations which compare unfavorably in their local talent program material with the better stations of Argentina, Brazil, Chile, Cuba and Mexico.

Throughout South America the American sponsored program system is used to support broadcasting. Care-

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ful reading of articles in South American newspapers on radio and examination of radio amateur and trade publications revealed not a single criticism of the American method of radio broadcasting. Invariably, editorials calling for improvement in broadcasting in South America pointed to the American plan as the best one to follow.

Some countries also require license fees on receiving sets. This is resorted to in some cases merely to keep track of the homes in which sets have been installed so that in case of internal political disturbances the government knows just which people may be the subject of propaganda from oppositionists using stations outside the country. In other cases licenses are only a source of government revenue, and the monies obtained are not used for broadcasting purposes.

Broadcasting Chains.—In South America there has been and can be no chain corresponding to the National Broadcasting Company or the Columbia Broadcasting System. The great distances between population centers make a South American chain economically unjustifiable. Telephone tolls would be so high that chain rates would have to be exorbitant to cover the costs. The political subdivisions with their intense nationalism also make central control of radio programs—and therefore a chain—impossible. It is true that for such great international features as the Prince of Wales' speech at Buenos Aires some time ago, a hook-up between Argentina and Chile was made. In this instance, however, the International Telephone and Telegraph Company supplied their lines over the Andes for a nominal charge as a gesture of good will to the countries concerned, as well as to the Prince himself. It is hard to conceive of any South American

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government permitting its country's daily programs to emanate from some key station in another country.

Chains in individual countries have also been thought of but only in Argentina and Mexico have they materialized. The Argentine chain has on telephone hook-up five stations, and the Mexican chain has the same number. These hook-ups are not continuous, however, but are used only when some outstanding feature, such as an important political speech or sporting event, is under way.

The Short Wave.—Because of the impossibility of having a chain in South America, attempts have been made to substitute the short wave relay system. The Westinghouse short wave station at Pittsburgh and the General Electric short wave station at Schenectady have sent programs to South America on an experimental basis. In some cases these have been picked up and rebroadcast by local stations. This rebroadcasting has been successful, but whenever code stations are operating close to the broadcast wave length, reception cannot be guaranteed. Station managers in South America tell us that whatever the cause of the poor reception they sometimes get from short wave stations in the United States, whether interference from other stations or atmospherics in the equatorial belt, the uncertainty gives the local rebroadcasting station owners some hectic moments once they have committed themselves to picking up the program for their audience. They do not mind taking the chance, however, if some particularly notable event is involved.

The Federal Radio Commission has denied permission for short wave broadcasting of commercial programs by stations in this country to South America, declaring it was uneconomic and pointing out that short wave lengths are

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needed for experimental purposes for the present. If permission is ever granted, the advertiser will have to pay both for the time of the short wave station and of the local rebroadcasting stations.

As to direct short wave reception (without the intermediary of a long wave rebroadcasting station), the fact that there are very few short wave sets in Latin America makes this method commercially worthless at the present time. Talks with advertising agencies, radio dealers, station managers and radio manufacturers as well as with the United States government representatives in South America place the number of short wave sets in Argentina, the most advanced country in radio on the continent, at not more than five hundred as compared with a minimum of half a million long wave sets. The proportion is larger in tropical countries which have local stations inferior to those in Argentina. It will be some time, however, before enough short wave sets can be sold to make the short wave a worthwhile advertising medium.

There is a strong feeling of nationalism in all of the South American countries which brings a loyalty to native stations provided they are broadcasting programs which are equally as good as programs received from abroad. There is a good will element which should be taken advantage of by North American advertisers.

All of these points, together with the easier merchandising tie-up that is possible with electrical transcription, make the latter method by far the most practical way of advertising at the present time by radio in South America. It is possible that some time in the future the short wave will be the "chain" of Latin-American broadcasting. But transcriptions made in New York, where

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there is always available the best Spanish talent residing here for the purpose of making phonograph records, will occupy the most important place because of the ease of tying-in merchandising in certain markets at certain times.

Transmission and Reception Facilities.—Stations in South America range from the best to stations resembling those of amateurs in this country. There is considerable dispute as to the power of many of them. The writer went to various stations with an engineer and in many cases found that they claimed higher power than they actually had. That is, they took the power input as the amount of power they were getting on the antenna. Some stations claiming 10,000 watts were getting effective power on the antenna as low as one or two thousand watts. However, the more reliable stations endeavor to give a correct estimate of their power. Often little known stations claim two or three times that of the best stations. In most cases the power rating has been accepted by the various governments of the countries but even here it is more a case of laissez faire than the result of a check-up.

There is one superpower station in Buenos Aires having 40,000 watts power, eight stations with 10,000 watts, and five with 5,000 watts. Mexico has two 5,000-watt stations and one up near the Texas border with a power of 10,000 watts. Chile has just opened her first 5,000-watt station. Aside from these, however, there are no stations in Latin America with more power than 2,000 watts.

As mentioned before, many stations in South America have "mongrel" transmission equipment often poorly assembled from parts furnished by various manufacturers.

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The installation of leading stations has been superintended by competent engineers, however, and the results are good. Philips of Holland, and the German firm, Telefunken, have given American manufacturers a stiff run in the sale of transmission apparatus. For example, in a recent check-up of stations in Buenos Aires about 45 per cent of the tubes used were of Philips make, 25 per cent were Telefunken, and others came from the United States and Great Britain. The municipal station at Buenos Aires (which does not take advertising) has Western Electric equipment throughout and it is the only one of its type in Argentina. The PRAE of São Paulo has the only completely Western Electric equipment in Brazil. The Telefunken Company is installing for LR₃ of Buenos Aires, the key station of the chain, the latest type of its equipment. The plant is modeled on the internationally known station at Budapest. In Santiago, Chile, the new station CMBE, owned by Universo Publishers, has new R. C. A. and Western Electric equipment. The installation of this excellent equipment by leading stations is tending toward a general improvement throughout the broadcasting industry.

It seems to be the general opinion of the trade that there is a distinct preference for American-made receiving sets as compared with those of European or local manufacture. European competition has depended mainly upon low price and small power consumption advantages, both of which are easily compensated for by the better presentation and greater volume of the American sets. Cheap German sets have had the disadvantage of inferior appearance and a lack of selectivity.

Due to their merchandising methods, extensive adver-

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tising, good quality of their product and the fact that the manufacturers have catered to the amateurs by "kits," preparation of hook-ups, etc., Philips tubes for battery sets have gained a strong foothold in South American markets, sales amounting to fully 80 per cent of the total sales in Argentina, according to reliable estimates. Of the remaining sales about 15 per cent are estimated to be of American manufacture. A wide variety of models, types and brands of loud-speakers are being sold. Here as elsewhere the dynamic speaker has been well received and is replacing a large number of cheap speakers. The Philips Company has introduced a dynamic speaker which has found favor and which is offering American-made speakers good competition. There are a sufficient number of sets in most of the South American countries, Cuba and Mexico to make radio an excellent advertising medium.

Local Programs and Talent.—Until a year ago radio stations in South America were very reluctant to pay the high prices that vaudeville and other artists demand. Newspaper stories of the sensational fees paid radio artists in the United States have quite naturally made well-known artists in South America perhaps place their charges higher. But they forget that these excessive prices are often paid for programs carried by the great chains and not for programs on an individual station. In spite of that, forward looking broadcasters, such as the Argentina Broadcasting Chain (Cadena Argentina de Broadcasting) have recently been very liberal in their financial arrangements with artists of note, particularly Italians, French and Spaniards who have had theatrical engagements in larger cities. And a definite school of

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radio artists is being built up as broadcasting becomes more lucrative.

There are always a few good programs on the air, but in general the programs are not so good as those in the United States, and there is an excessive amount of advertising. The fact that scores of stations are being supported in the city of Buenos Aires, for instance, and get a sufficient amount of local advertising in spite of the poor programs, is a tribute to the pulling power of radio.

Programs range from the excellent operas put on by the best European opera companies in Rio de Janeiro and Buenos Aires, the broadcast of prizefights and races, notable political speeches, and orchestras of all grades, down to the mediocre talent similar to that found in a medium-sized American city. The use of phonograph records is general, the smaller stations using them fully three-quarters of their time, with no attempt to build up studio programs. In this case the advertiser merely buys an announcement lasting a minute or he buys his announcement by the word—thirty to sixty words usually being the minimum. Because the advertiser is not sponsoring a full program period of a quarter-, half- or full hour, the station in order to make up for its time often sells from five to fifteen such announcements between each number. The better the station the fewer such announcements they sell between numbers, but this practice has been so abused that it is curing itself by definitely souring the audience against the offending stations and turning them toward the reliable stations which seek a higher level of program achievement.

Frequent complaints come from listeners about the

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excessive use of phonograph records by broadcasting stations, and newspapers and radio magazines are constantly poking fun at this practice. This parallels the experience in the United States. Three or four years ago many stations here filled a great majority of their time with phonograph records, and the public reacted in much the same way as in South America. When electrically transcribed programs appeared, however, even though they were on discs, the public readily accepted them, for they offered a program built up as a unit and gave the effect of a studio production.

Occasionally local representatives of American advertisers have gone on the air in South America, but there has been little attempt at coöordinated programs (such as we have in the United States) especially built for the advertiser's account. Most of them have been content to buy a certain amount of time on the air and let the stations fill it in with a routine program, inserting advertising messages that are in practically all cases too long and too insistent. Unsatisfactory as these would appear to a North American listener, clients in most cases have had satisfactory enough results to continue their program.

AUSTRALIA

Australia is one of the good radio markets of the world. There are 328,307 registered sets in the commonwealth with a good many "bootleg" sets owned by those known as "pirates" who avoid the payment of the twenty-four shillings per year license fee. Since it is extremely difficult to detect whether or not a home owns a radio set it is believed that a great many are not registered with the government. Since three-tube sets cost from fifteen

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to thirty pounds and six-tube sets from sixty to eighty pounds it can be seen that the owners of the sets have considerable purchasing power.

Until the Emergency Tariff Act was passed in Australia in 1930, a large percentage of the sets in use were imported from the United States. That act, however, prohibited the importation of sets partly or wholly assembled. So that now the business of assembling the sets is done in Australia and imported parts are built into locally made cabinets.

There are two systems of broadcasting in Australia. The National Broadcasting Company carries out services under contract with the government and is financed from the license fees paid by the listeners. These stations are not permitted to put any sort of advertising in their programs. There are in addition to these stations a number of licensed stations, privately owned, which exist solely by advertising.

The programs are fair: the morning is given to much the same sort of programs we have here, mostly for women and include beauty hints, home crafts, cookery and baby welfare. The stations still take too much advertising which they wish to drop as soon as they get enough good sponsored programs to fill the time. Talent, of course, is limited.

THE BRITISH ISLES

The *British Broadcasting System* is well known and needs no discussion. Advertising has never been permitted, although now there is some discussion as to the need of an additional source of income for the broadcasting system other than the tax on receiving sets,

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through which it is now supported. The possibility of selling time as in the United States was discussed in the *Daily Telegraph* of September 10, 1931.

Irish stations at Dublin, Cork and Belfast, although run by the General Post Office, all take advertising, although it is not developed at all to the extent it is in this country. A new station being erected near Athlone, almost in the center of Ireland and sixty miles west of Dublin, will be one of the most powerful in Europe. It is expected that this station will take advertising and will prove to be very important to American firms exporting to Europe.

EUROPE

Advertising on the radio is forbidden in *Denmark*, *Sweden* and *Finland*. *Norway* permits advertising at certain times of day but this has not been used for "sponsored" programs. There have been merely what they call "propaganda discourses." Norway has one 60,000-watt station at Oslo, the remaining stations are 1,000 watts or less. There are at least 75,000 receiving sets in Norway with 450,000 sets in Sweden, 345,000 in Denmark and 100,000 sets in Finland.

All broadcasting in *Italy* is done under the "Eia"—Ente Italiano Audizione Radiofoniche—and commercial programs are permitted on all stations. The right to sell the advertising is given to one firm, and broadcasting is done under the continual and systematic supervision of the Artistic Commission which is composed of government officials. This commission has power to approve or cancel programs. There are member stations in eleven Italian cities and the power ranges from 200 to 10,000 watts.

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Spain also permits commercial broadcasting, and there is one group of seven stations which occasionally "chains up" and is worthy of the consideration of the American advertiser. This chain covers the seven principal cities of Spain, and the stations range in power from 200 to 10,000 watts.

In *France* there are three popular stations each of which covers almost the whole country and which take commercial programs. Up to this time the advertising has been done in a very obvious manner and does not add to the quality of broadcasting. Of the three stations, Radio Paris is the most powerful, with 15,000 watts. It covers all the country well and is heard in Belgium and England. Petit Parisien covers Paris and suburbs and Radio Toulouse has a good coverage throughout the south of France. There are approximately 1,000,000 radio sets in France and so the medium is obviously a good one, and American advertisers in France will do well to build programs for this market.

There are no broadcasting stations in *Austria* which accept commercial advertising. Broadcasting is in charge of a private company jointly formed by the government, certain large banks, and leading industrial companies which is known as the Ravag. This company, which is in reality a club, had on March 31, 1931, a total of 387,290 members. These members pay a monthly fee of two shillings or about twenty-eight cents and an additional fee of one and a half shillings, approximately twenty-one cents. Payments are made through the postal offices. From the money raised in this manner excellent programs, which vary in their subject matter, are given. Music, literature, science, current topics and the weather reports

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are the chief fields from which the programs are drawn. The radio public seems to prefer to pay for selected programs with an absence of advertising, for an attempt was made unsuccessfully some time ago to introduce advertisements into broadcasting.

Commercial broadcasting is a government monopoly in *Hungary* and advertising by broadcasting is prohibited by ministerial decree.

In *Czechoslovakia*, also, broadcasting stations are owned or controlled by the government, and no commercial broadcasting is permitted.

In *Poland* the *Polskie Radjo* controls and operates the broadcasting stations. Advertising is permitted but so far it has been of a strictly local character and consists of simple announcements or so-called entertainment talks and dialogues. The principal Polish advertisers are government and social institutions. Trade advertising is confined largely to articles of necessity, such as foods, clothing, household furnishings, etc.

Tradio Broadcasting is a State Monopoly in *Turkey*, and exclusive rights have been granted by the government to *Telsiz Telefon T. A. S.* Regular programs are broadcast between 6 P.M. and 11:30 P.M. from two stations, one at Istanbul and the other at Nukara. Both stations have ample power for clear reception in all parts of the country. It is estimated that there are between 4,000 and 5,000 radio receiving sets in Turkey at the present time, the largest number being in Istanbul. Other cities such as Izmir, Ankara, Bursa, etc., also have a considerable number, but in the rural districts there are very few.

The volume of radio advertising is extremely limited

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and consists only of short talks describing and recommending commodities. No form of entertainment accompanies these talks, which on the average take less than one minute to broadcast. The language used for broadcasting is Turkish and, to a very limited extent, French.

There are three broadcasting stations in *Yugoslavia* which accept commercial advertising: Radio A. D. of Belgrade, 2,500 watts; Radio Zagreb, 700 watts; Radio Ljubljana of Ljubljana, 3,000 watts. Commercial broadcasting is being done on a relatively limited scale but probably will increase in the future. Comparatively few well-known international concerns use broadcasting facilities for advertising. The Philips and Telefunken companies both use it, also local radio apparatus distributors. Local products such as soap, confectionery, watches, etc., are advertised by radio. Local talent is available at all stations. Phonograph records may be used in Zagreb and Ljubljana although they are not recommended by the stations. The Belgrade station uses the Serbian, the Zagreb station Croatian, and the Ljubljana station the Slovenian language.

The programs throughout all of Europe are usually reported dull as compared to those in the United States. There is available excellent talent in many of the cities, but program building is poor.

THE PACIFIC

The *Philippines* have one of the best of foreign stations—KZRM with 50,000 watts, R. C. A. equipment, 100 per cent modulation, crystal control. This station reaches all of the Philippines as well as China and Japan and northern Australia. It runs both Spanish and Eng-

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lish programs for the Philippine audience, so export advertisers can use transcriptions made in either language. About 80 per cent of the programs are in English.

Honolulu has two prominent stations, each powered up to 1,000 watts and owned by newspapers. The number of listeners, about 75,000, warrants the expenditure of at least some part of the appropriation in radio.

INDIA

The only Indian stations of much importance are located in Calcutta and Bombay. Both were started as private enterprises and have been taken over by the government. Programs are broadcast in three languages—Indian, Hindustani and Bengali—and the appeal is largely to the Indian people. Calcutta has the more important station, and since Bombay is situated in what is known as a “blank” spot, broadcasting there is not very effective. There are only about 3600 receiving sets.

Undoubtedly radio advertising will solve a problem that has vexed exporters for years, particularly in markets where illiteracy is high. This is the scarcity of good advertising media. Whether as a supplement to the regular newspaper and outdoor campaign or as the sole means of advertising, radio promises to be an efficient tool to speed up international trade.

CHAPTER XVIII

WHAT ABOUT TELEVISION?

*Wilson N. Durham*¹

WHAT about television? That question is asked by some one several times each day. Often it is asked with a feeling of awe, sometimes with that of ridicule, but always apparently with the thought behind it that television is very new.

It is true that so far as the general public is concerned, television is but four years old. The public looks upon it as a new field—an art or science suddenly evolved from nothing into whatever it is to-day. In reality, television principles are far from new as will be realized from the following history of the art.

THE DEVELOPMENT OF TELEVISION

Television as we know it to-day is an outgrowth of the attempts of early experimenters to transmit from one point to another over wires facsimile signatures and photographs. As early as 1847, an Englishman by the name of Frederick C. Bakewell actually succeeded in transmitting recognizable facsimiles from Brighton to London over the wires of a telegraph system connecting those two points. This system was quite complete and

¹ Vice-President, Durham and Company; Vice-President, Radio Productions Corporation.

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well designed, being similar in principle to the system which is used to-day for the transmission of newspaper half-tones from point to point over the modern telegraph system.

Many years elapsed before Bakewell's apparatus was materially improved, and it was not until 1881 that another Englishman, Shelford Bidwell, demonstrated his equipment in Paris before the Society of Telegraph Engineers and Electricians. Bidwell's transmitting apparatus differed considerably from that used by Bakewell, although his receiving apparatus was very similar. Because of the principle involved in Bidwell's system, the subject which was to be pictured at the distant receiving point had to remain immobile for several minutes, but the principle involved was fundamentally that of television.

Among the early workers should also be mentioned the Frenchman, Senlecq, who spent many years in experimentation in the television field.

The inventor of the "scanning disc," however, stands out as the greatest contributor of fundamental television principles. He is Paul Nipkow, a German, who in 1884 was issued a patent which set forth the principles utilized in most of the television transmitters and receivers of to-day. Nipkow proposed several of the ideas now employed almost universally in the television field. And remember, that was as far back as 1884.

Other names appear in the history of the development of television, and among these should be noted Elster and Geitel, who developed the photo-electric cell in 1890, the American, Amstutz, who in 1891 sent remarkably good halftone pictures over a twenty-five-mile telegraph line,

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Szczepanik, who in 1898 predicted color television, Korn, who in 1902 made improvements in the transmission of photographs by wire, the Germans, Lux and Dieckmann, who as early as 1906 utilized the Braun cathode-ray oscillograph tube for electrically scanning the image to be transmitted, Campbell and Swinton, who made extensive experiments in the same field, De Forest, whose three-element electrical valve announced in 1907 contributed so greatly to the development of radio science as a whole, Kundson, who successfully transmitted the first line drawing through the air by radio in 1909, Moore who contributed inertialess light in the form of the gaseous glow tube.

Television experimentation continued but with no striking developments until after the World War, and in 1925 the names of C. Francis Jenkins in America and John L. Baird in England came forcibly before the public. Both succeeded in transmitting images through the air by radio, although in the early experiments the images were quite crude. In 1926 Baird succeeded in improving his system so that recognizable faces were received through the air.

Simultaneously, research was being continued by the Bell Telephone laboratories in its customary silence, and in 1927 a strikingly good demonstration was given by that organization. It was a considerable improvement over the results obtained by Jenkins and Baird and resulted in recognizable faces being received on a 2-foot square screen over a distance of about twenty miles by radio and three hundred by wire and included transmission and reception in two directions.

Since that time considerable development has been

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taking place in scientific laboratories and the names of Jenkins, Baird, Sanabria, Farnsworth and others are now before the public.

PRESENT PERFORMANCE

Truly, television is here. It is before your eyes to-day; not of course perfected but sufficiently so to prove even to those in doubt that visual broadcasting is an actual fact. The two following tables present striking proof of the efforts being made in the United States to bring about a useful and perfected television service.

U. S. VISUAL BROADCASTING STATIONS

Call	Kilocycles	Meters	Owner
1XAV	2,850	105.30	Short Wave & Television, Boston, Mass.
W2XAB	2,750	109.10	Atlantic Broadcasting, New York, N. Y.
W2XBC	2,750	109.10	United Research Corp., Long Island City, N. Y.
W2XBU	2,000	150.00	Harold E. Smith, Beacon, N. Y.
W2XCD	2,000	150.00	DeForest Radio Co., Passaic, N. J.
W2XCR	2,100	142.90	Jenkins Television, Jersey City, N. J.
W2XCR	2,000	150.00	Jenkins Television, Jersey City, N. J.
W2XCW	2,100	142.90	General Electric, Schenectady, N. Y.
W2XDA	1,544	194.30	Atlantic Broadcasting, New York, N. Y.
W2XDS	43,000	6.98	Jenkins Television, New York, N. Y.
W2XDS	48,500	6.19	Jenkins Television, New York, N. Y.
W2XDS	60,000	5.00	Jenkins Television, New York, N. Y.
W2XF	43,000	6.97	National Broadcasting, New York, N. Y.
W2XF	48,500	6.18	National Broadcasting, New York, N. Y.
W2XF	60,000	5.00	National Broadcasting, New York, N. Y.
W2XR	2,850	105.30	Radio Pictures, Inc., Long Island City, N. Y.
W3XAD	43,000	6.97	RCA-Victor, Camden, N. J.
W3XAD	48,500	6.18	RCA-Victor, Camden, N. J.
W3XAD	60,000	5.00	RCA-Victor, Camden, N. J.
W3XAD	2,100	142.90	RCA-Victor, Camden, N. J.
W3XK	2,000	150.00	Jenkins Laboratories, Wheaton, Md.
W6X4H	2,000	150.00	Pioneer Mercantile Co., Bakersfield, Calif.
W6XAO	43,000	6.97	Don Lee, Inc., Los Angeles, Calif.
W6XS	2,100	142.90	Don Lee, Inc., Los Angeles, Calif.
W8XAV	2,100	142.90	Westinghouse, East Pittsburgh, Pa.
W9XAA	2,750	109.10	Federation of Labor, Chicago, Ill.
W9XAB	1,564	191.82	Federation of Labor, Chicago, Ill.
W9XAO	2,000	150.00	Western Television Corp., Chicago, Ill.
W9XAP	2,100	142.90	Daily News, Chicago, Ill.
W9XD	43,000	6.97	Journal Company, Milwaukee, Wis.
W9XD	48,500	6.18	Journal Company, Milwaukee, Wis.
W9XD	60,000	6.00	Journal Company, Milwaukee, Wis.
W9XG	2,750	109.10	Purdue University, W. Lafayette, Ind.
W9XR	2,850	105.30	Great Lakes Broadcasting, Chicago, Ill.

TELEVISION TIME-TABLE

FURNISHED BY U. S. DEPT. OF COMMERCE, RADIO DIVISION, WASHINGTON, D. C.

<i>Location of Transmitter</i>	<i>Lines and F.P.S.</i>	<i>Call Signal</i>	<i>Frequency in Kilocycles (Meters in Parentheses)</i>	<i>Power (Watts in Antenna)</i>	<i>Licensee and Address</i>
California:					
Bakersfield	—	W6XAII	2,000 (150) to 2,100 (142.9)	1,000	Pioneer Mercantile Co., 1526 Twentieth St.
Gardena (near)	—	W6XS	2,100 (142.9) to 2,200 (136.4)	500	Don Lee (Inc.)
Los Angeles	—	W6XAO	43,000 (6.97) to 46,000 (6.52), 48,500 (6.18) to 50,300 (5.96), 60,000 (5) to 80,000 (3.75)	—	Don Lee (Inc.)
Illinois:					
Chicago	48	W9XAA	2,750 (109.1) to 2,850 (105.3)	1,000	Chicago Federation of Labor
" "	45	W9XAO	2,000 (150) to 2,100 (142.9)	500	Western Television Corp., 6312 Bway.
" "	45-15	W9XAP	2,100 (142.9) to 2,200 (136.4)	2,500	Chicago Daily News
Downers Grove	24	W9XR	2,850 (105.3) to 2,950 (101.7)	5,000	Great Lakes Broadcasting Co., 72 W. Adams St., Chicago
Indiana:					
West Lafayette	—	W9XG	2,750 (109.1) to 2,850 (105.3)	1,500	Purdue University, 400 Northwestern Ave.
Iowa: Iowa City	—	W9XAZ	2,900 (150) to 2,100 (142.9)	500	State University of Iowa
Maryland:					
Silver Springs	60-20	W3XK	2,000 (150) to 2,100 (142.9), Voice on W3XJ, 187 meters. Time 5-6, 9-11 E.S.T. eve.	5,000	Jenkins Laboratories, 1519 Connecticut Ave., Washington, D. C.
Massachusetts:					
Boston	60-20	W1XAV	2,850 (105.3) to 2,950 (101.7). Voice on W1XAU, 104 meters.	5,000	Shortwave and Television Laboratory.
New Jersey:					
Allwood	60-20	W2XCP	2,000 (150) to 2,100 (142.9), 2,850 (105.3) to 2,950 (101.7)	2,000	Freed-Eisemann Radio Corp., Junius St. & Liberty Ave., New York, N. Y.
Camden	Varies	W3XAD	2,100 (142.9) to 2,200 (136.4), 43,000 (6.97) to 46,000 (6.52), 48,500 (6.18) to 50,300 (5.96), 60,000 (5) to 80,000 (3.75)	500	R.C.A. Victor Company (Inc.)
Passaic	60	W2XCD	2,000 (150) to 2,100 (142.9)	5,000	De Forest Radio Co.
New York:					
Beacon	48	W2XBII	2,000 (150) to 2,100 (142.9)	100	Harold E. Smith
Long Island City	—	W2XBII	2,750 (109.1) to 2,850 (105.3)	500	United Research Corp., 39 Van Pelt Ave.
" "	60-20	W2XR	2,100 (142.9) to 2,200 (136.4), 2,850 (105.3) to 2,950 (101.69), 43,000 (6.98) to 46,000 (6.52), 48,500 (6.19) to 50,300 (5.96), 60,000 (5) to 80,000 (3.75)	500	Radio Pictures, Inc., 3104 Northern Blvd.

New York	60-20	W ₂ XAB	2,750 (109.1) to 2,850 (105.3). Voice on W ₂ XE, 49.02 meters.	500	Atlantic Broadcasting Corp., 485 Madison Ave.
" "	60-20	W ₂ XBS	2,100 (142.9) to 2,200 (136.4)	5,000	National Broadcasting Co. (Inc.), 711 Fifth Ave.
" "	60-20	W ₂ XCR	2,000 (150) to 2,100 (142.9). Voice on WGBS, 384.4 meters.	5,000	Jenkins Television Corp., 655 5th Ave.
" "	60-20	W ₂ XDS	43,000 (6.98) to 46,000 (6.52), 48,500 (6.19) to 50,300 (5.96), 60,000 (5) to 80,000 (3.75)	2,000	Jenkins Telev. Corp., 655 Fifth Ave.
Schenectady	Varies	W ₂ XCW	2,100 (142.9) to 2,200 (136.4)	20,000	General Electric Co.
Pennsylvania:					
East Pittsburgh	60	W ₃ XAV	2,100 (142.9) to 2,200 (136.4)	20,000	Westinghouse Electric & Mfg. Co.
" "	60	W ₈ XT	660 (455)	25,000	Westinghouse Electric & Mfg. Co.
Wisconsin:	—	W ₉ XD	43,000 (6.977) to 46,000 (6.522), 48,500 (6.186) to 50,300, 60,000 (5) to 80,000 (3.75)	500	The Journal Co. (Milwaukee Journal).
PORTABLE					
Massachusetts:					
Boston	60-20	W ₁ XG	43,000 (6.977) to 46,000 (6.522), 48,500 (6.186) to 50,300 (5.964), 60,000 (5), 80,000 (3.75)	30	Shortwave & Television Corp., 70 Brookline Ave.
New Jersey:					
Passaic	60-20	W ₂ XAP	2,000 (150) to 2,100 (142.9)	250	Jenkins Television Corp.
Bound Brook	Varies	W ₃ XAK	2,100 (142.9) to 2,200 (136.4)	5,000	National Broadcasting Co., Inc.
New York State:	Varies	W ₂ XBT	43,000 (6.977) to 46,000 (6.522), 48,500 (6.186) to 50,300 (5.964), 60,000 (5), 80,000 (3.75)	750	National Broadcasting Co., Inc.
United States:	(Throughout)	W ₁ oXG	42,000 (6.977) to 46,000 (6.522), 48,500 (6.186) to 50,000 (5.964), 60,000 (5), 80,000 (3.75)	500	De Forest Radio Co., Passaic, N. J.

Time on the Air: The daily newspapers in the larger cities—Chicago, New York and Boston, for example—carry television programs and time schedules.

W₂XCR—N. Y. City. 3 to 5 and 6 to 8 P.M. daily; 6 to 8 P.M. Sunday. Voice transmitted over W.G.B.S. on 384.4 meters or 780 k.c.

W₃XK—Washington, D. C., 7 to 9 P.M. and 10:30 P.M. daily (E.S.T.). 60 holes

W₂XCD—Passaic (De Forest Radio Corp.). 9 to 10 P.M. daily. Sound on 1,604 k.c.

Daily image programs are broadcast by the Boston Station W₁XAV (2-4 P.M. and 8-10 P.M. daily, except Sunday) and also by the Chicago stations W₉XXAA, W₉XAO and W₉XAP. (Voice on 447.5 meters; see newspapers for daily programs.)

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It is possible on specially designed equipment to receive experimental visual broadcasting from most of those stations listed above, provided the distance from the point of transmission is not too great. It will be noted that visual broadcasting in the United States is conducted principally on two wave bands, on the low waves, between five and seven meters (60,000 to 43,000 kilocycles), and on the band between 105 and 195 meters (from about 2850 kilocycles to 1544 kilocycles) not all of the channels in that part of the spectrum, however, being available for television service.

Standard television receiving sets which will produce an image a few inches square are to-day available for home use and there are many thousands of experimenters on the receiving end of the circuit who are daily "looking in" on visual broadcasting, which is provided with accompanying sound (music and speech) being broadcast on a different channel.

Program development quite naturally has not reached an advanced state, but several of the stations engaged in regular visual broadcasting have provided a wide range of programs for their audience. The Columbia Broadcasting System presents, through its station W2XAB, seventy-five to eighty complete programs each week, all of which carry sound synchronization on station W2XE. The programs vary from broadcasting of football games by means of a score board, through puppet shows to the transmission of the images of the regular broadcasting talent. Incidentally, the visual broadcasting programs of W2XAB are received as far away as Montreal, Washington, D. C., Chicago, Ill., Middleboro, Vt., Manhattan,

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Kansas, and Philadelphia, Pa., the broadcasting station itself being located in New York City.

One of the most outstanding accomplishments in television during 1931 was the transmission of the London Derby by the Baird Television Company and the British Broadcasting Corporation in England. This achievement was made possible by a radically different set-up from that which is usually provided at the transmitting end. It was accomplished by installing the "pick-up" equipment on an automobile truck, which was driven to a point on the race course where it was possible by means of a large swivel mirror to obtain views of the different parts of the track and stands. The scanning equipment was then trained on the mirror, and after the scene appearing on it had been transformed into electrical energy, it was then transmitted over telephone circuits to the transmitting station and thence out into the air. The visual broadcasting was made on a wave length of 261 meters and the running commentary, which was provided simultaneously, was transmitted on a wave length of 356 meters. Reports from as great distances as 120 miles were received, indicating that the success of the experiments was sensational.

The broadcasting of the London Derby is a remarkable feat and marks a great forward step in the art of television, particularly as the visual broadcasting originated out of doors, whereas it has been customary to confine such visual broadcasting to persons or scenes located within a very limited area in a broadcasting studio.

SOME LIMITING FACTORS

It should not be understood from this account of present performance in the field of television that it is ready

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for public acceptance. It has advanced far beyond the stage in which radio broadcasting first became popular, but there are still many restricting factors retarding its development.

One of the problems is the difficulty of synchronizing the receiving apparatus with the visual transmitter. When both the receiver and transmitter are operating from the same power supply, synchronization is easily accomplished, but where the receiver is operated on a different power supply great difficulty is experienced in keeping the received image on the screen.

Another limitation is the fact that not all types of images may be satisfactorily transmitted.

Other factors retarding the development of the art are due to influences encountered between the actual point of transmission and that of reception. Static is a source of disturbance, fading of the visual broadcasting takes place similar to that with which every one is familiar in sound broadcasting, and on the higher frequencies the phenomenon of "echo images" often results in spoiling the visual broadcasting due to the television impulses arriving at the receiving equipment over two separate paths, one a direct path between the transmitting and receiving points, the other a reflected path being due to the energy which has been reflected from what is known as the "heavy-side layer," a layer of ionized atmosphere about 150 miles above the surface of the earth, which reflects radio waves downward to the earth. This results in giving double images because the energy has traveled over paths of different length and consequently arrives at the receiving point at slightly different times. For this reason, it appears probable that visual broad-

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casting on certain frequencies will be limited to fifteen or twenty miles until a solution of the problem of "echo images" is found.

Many other factors of a highly technical nature also retard the development of this fascinating art.

Considerable success, however, in actual transmission of television impulses is being obtained on the ultra-high frequencies or quasi-optical waves which behave strikingly like light waves and travel in nearly straight lines. It is possible to direct such waves in a beam as one would an automobile headlight, or over a certain sector of the 360° circle. The strongest signal is received when the receiving point is in a direct line of sight with the transmitting point. However, after a distance of approximately forty miles is reached the curvature of the earth makes an unobstructed line between the transmitting and receiving points impossible, consequently the effective range of such a visual broadcasting station could not exceed forty miles. However, within that distance these very short waves are relatively free from fading and the usual static interference.

TELEVISION IN THE THEATER

Prior to 1931 a number of demonstrations of television took place in auditoriums for semiprivate groups of interested individuals, and at the recent radio shows television was also demonstrated. To the best of my knowledge, however, October 24, 1931, marked the occasion of the first regular presentation of television as a part of a theater program opened to the public. On that date and until November 6th, television was demonstrated in a very striking manner at the Broadway Theater in New York

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City, and the public was quick to evidence its interest in this scientific achievement, filling the theater to capacity at each and every performance.

At the back of the stage a glass-enclosed visual broadcasting studio was provided in which the performance took place and in which was located the "scanning" equipment. This studio was built on a platform which could be raised to the stage level or lowered considerably to expose a television screen 10 feet square which was located above the studio in full view of the audience. The studio was first elevated to the stage level and the scheme of the demonstration was outlined to the audience. The artists then in turn took their places before the "pick-up" equipment in the studio, and it was then lowered to give clear vision of the screen on which the image was to appear. It was thus possible for the audience to have clear vision of the screen and also clear vision of the artists from the waistline upward.

Singing and speaking were amplified and delivered to the audience at the same time that the image of the speaker or singer appeared on the screen.

This demonstration, while the image was not of perfect quality, was very convincing and it was interesting to hear the remarks of the frank skeptics who had come into the theater with the belief that they were to be fooled.

During the period of the demonstration at the Broadway Theater, experiments were also made between that point and the stage of the Theater Guild. The points were connected by wire circuits over which television was demonstrated, originating with the images of the actors on the stage of the Theater Guild and being reproduced simultaneously on a 10-foot-square screen in the Broadway

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Theater. Later, similar demonstrations were given in different parts of the country.

Another interesting and somewhat similar demonstration was made in December of 1931, when the solar eclipse, which is to take place next August, was duplicated with mechanical studio models and transmitted by visual broadcasting from the studio to the American Museum of Natural History in New York City, where the image was projected on an 8-foot-square screen in full view of an audience of eminent scientists.

Orestes H. Caldwell, well-known scientist, editor and former member of the Federal Radio Commission, was addressing the group and explaining the phenomenon which is to take place. During Mr. Caldwell's lecture the eclipse mechanically produced in the studio could be seen quite clearly on the television screen, marking the first time that an astronomical lecture had been demonstrated by television.

PROBABLE FUTURE DEVELOPMENTS

One's imagination becomes stimulated when attempting to visualize the probable future development of the television art. In setting down a few of the probable developments, it must be realized that such predictions are based upon what appears to be technically possible of solution in the coming years.

In the following brief outline of such developments economical factors have not been taken into consideration, as it is my opinion that at the present time no one can arrive at a definite conclusion as to just how the establishment of various television services will be financially handled.

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It seems logical to believe that there must develop a close relationship between present broadcasting interests and the motion picture and theater interests if the entertainment possibilities of television are to be fully utilized, and to these interests must be added those of the telephone companies inasmuch as television by wire will undoubtedly be in demand.

Surely the following services, from the technical standpoint, can develop:

For events of sufficient importance two-way visual telephone conversations could take place. It is doubtful, however, that there will be any demand for the service which most people appear first to think of in this connection, that is, being able to lift the receiver of one's telephone and both see and hear a friend at a distant point. Such service is not, in my mind, warranted even though the many complex technical problems in bringing about such a service could be readily solved.

It seems probable, however, that the first commercially feasible application of television principles will utilize wire circuits for connecting the point of origin with the points of reception. It is to be expected that in the future there will be in the large metropolitan districts a central visual broadcasting point from which legitimate stage performances may be broadcast completely in both their action and sound aspects, to theaters throughout the city and to similar theaters located miles away from the point at which the performance is taking place.

For instance, it would be possible to transmit the performance taking place in a New York theater to theaters in Boston, Philadelphia, Washington, Atlanta and other points where audiences could assemble each night to see

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a true Broadway production, an actual performance, just as it is being produced on the stage of the New York theater.

This principle may be expanded to embrace the transmission of three or four or more of New York's principal stage productions to theaters appropriately located in other cities so that as a citizen of Atlanta, for instance, you could take your choice of seeing any one of a number of New York theatrical performances.

In much the same manner, motion pictures could be transmitted by wire from a central point to outlying theaters. At the present time, however, it does not appear likely that such a service will be economically desirable because of the facility with which films may be shipped to the various individual theaters for production on assigned dates.

Visual transmission accompanied by sound transmission of such events as concerts by the Philadelphia Orchestra will be effected to other auditoriums where overflow audiences may be assembled. This service, also, would undoubtedly make use of wire circuits connecting the points of reception with that of transmission.

It will be possible in the future to broadcast by radio both the action and the sound of football games and current events to individual homes as well as to points at which audiences might be assembled to witness such events, at the actual time of their occurrence. Imagine the excitement of sport fans when they will be able to witness the Olympic Games!

It will be possible in one's own home not only to hear the voices of, but also to see the expressions on the faces of candidates for public office. This fact has great politi-

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cal importance as it will make it possible for millions to see as well as hear the candidates for important offices and thus, to a considerable extent, will aid conscientious citizens in the selection of the candidate for whom they will place their vote.

It will be possible for noted educators to present illustrated lectures in a visual broadcasting studio and have these lectures heard and portrayed in the assembly halls of a hundred schools throughout a large city, made possible by the installation in such halls of television receiving equipment and of the usual sound reception and amplification equipment of to-day.

Internationally when the technical development of the art will permit its application, television is destined to play a large part in bringing about a current and perhaps permanent understanding between the various nations of the world. Whether or not you favor the idea of the League of Nations or assemblages for the discussion of reduction of armaments, certainly you would be thrilled not only to hear the voices of the participants at such momentous gatherings but also to see the countenances and expressions of the individuals selected by their respective countries to collaborate in world affairs.

It might be fitting and interesting to close this account of the probable future developments of television with a statement by the Radio Manufacturers' Association. Its present status and its future are summarized (January, 1932) by that Association as follows:—

First—for scanning, mechanical features using rotating parts are in wide use and offer a most practical means of securing passable Television pictures.

Second—a direct pick-up system which has come to the front

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rapidly this year is that of the camera idea. This system can be used for Television pick-up in a lighted studio, for outdoor pick-up, etc.

Third—a great deal of successful development has been made with the cathode ray tube system for transmission and reception. This system has proven technically sound and shows the greatest possibility. Its chief difficulties are in the production of large quantities of these systems at a reasonable cost.

Fourth—the Television broadcast transmission spectrum allows only for five channels, namely, 1600-1700 kc., 2000-2100 kc., 2100-2200 kc., 2200-2300 kc., and 2750-2850. This frequency spectrum for Television is not adequate for good picture transmission on account of the very wide side band frequency necessary for picture detail, so in addition to these bands, on the extreme short waves 5-7 meters, frequencies from 35,000-80,000 kc. have been requested for Television service. Most of the present transmitters are operating in the first mentioned bands, but a few operate in the neighborhood of 46,000 to 48,000 kc.

Fifth—the reception of Television has been possible by tuning with either a superheterodyne or tuned radio frequency receiver designed for Television reception. Synchronized sound very often accompanies the picture transmission and it is common practice to receive the voice transmission on the standard broadcast receiver. This requires two receivers for receiving synchronized sound and picture transmission. In the Television receivers, mechanical scanning and cathode ray electrical scanning have been employed. The cathode ray type of scanning has been capable of excellent results and shows great possibilities for further development.

Sixth—with the present economics of broadcasting, it has been impossible to secure much data on the entertaining value of the subjects that can be broadcast due to the cost in presenting programs. The Federal Radio Commission has up to the present time considered Television only experimental and will grant no commercial rights. This means that all broadcasting must be done for the experimental value only and no paid programs can be transmitted by Television. This ruling has made impossible the receipt of any money in staging Television programs. With commercial rights granted by the Fed-

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eral Government the problem will still be complicated as to whether advertisers will continue to assume the increased costs that Television must impose for its successful operation or whether the public can satisfactorily be taxed to bear this burden.

Television's future is summarized in the statement as follows:

1. Greater detail should be obtained in received picture.
2. Television transmission pick-up equipment should be portable and as easily used as present-day sound picture pick-up equipment.
3. Transmitting systems must be evolved which will have a satisfactory and reliable service range.
4. Receivers as simple in operation as our present radio receivers must be designed and built at a reasonable cost.
5. Quiet and satisfactory illuminated picture equipment for the home must be designed and built at a reasonable cost.

Regardless of the present problems that confront the industry, there has been enough work done to justify some predictions which can be conscientiously made. With the development of the new short wave channels at frequencies higher than 35,000,000 cycles, reliable transmission of Television can be predicted. Ample room for an adequate number of transmitting stations can be visualized in this short wave region. It is perfectly conceivable that a sight and sound service can be worked out to be received on a single receiver with a simplified tuning and control mechanism.

ECONOMIC ASPECTS

How will visual broadcasting be financed? That is the big question. Who will furnish the various services which will become technically feasible? Will the public be able to receive visual broadcasting service in the home at no cost whatever except the purchase of the requisite

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equipment, as is now the case with sound broadcasting in the United States? Will advertising by visual broadcasting be permitted? If so, will the public comprise the Board of Censors as it now does in sound broadcasting? Will a tax be imposed at the time of purchasing a home television receiving equipment, recurrent each year, as is customary in many foreign countries with the sound broadcasting of to-day?

Will some combined motion picture and theater interests gain patent control of a particular method of television, establish its own chain of visual broadcasting transmitting stations, and manufacture and sell special television receivers at a sufficient profit to warrant furnishing a comprehensive service? Will such a combination of interests furnish a special secret service through the air in such a manner that it can be received only on the special equipment which it manufactures and thus make it possible to charge a fee for the service as well as to prevent owners of other television receiving equipment from receiving the service? Will the telephone companies furnish a wire service to the individual homes and collect a monthly fee?

These questions are to-day receiving the consideration of officials of the radio manufacturing companies, the radio broadcasting companies, the telephone companies, the motion picture companies and the theatrical and other amusement interests, and so far as I know no satisfactory answer as yet has been reached to the question: "Who pays for the show?"

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